

Music: Bluegrass and blues, plus a guide to music services
Lifestyle: Slim chances, or how local gourmands lose weight

THE BOSTON
Phoenix

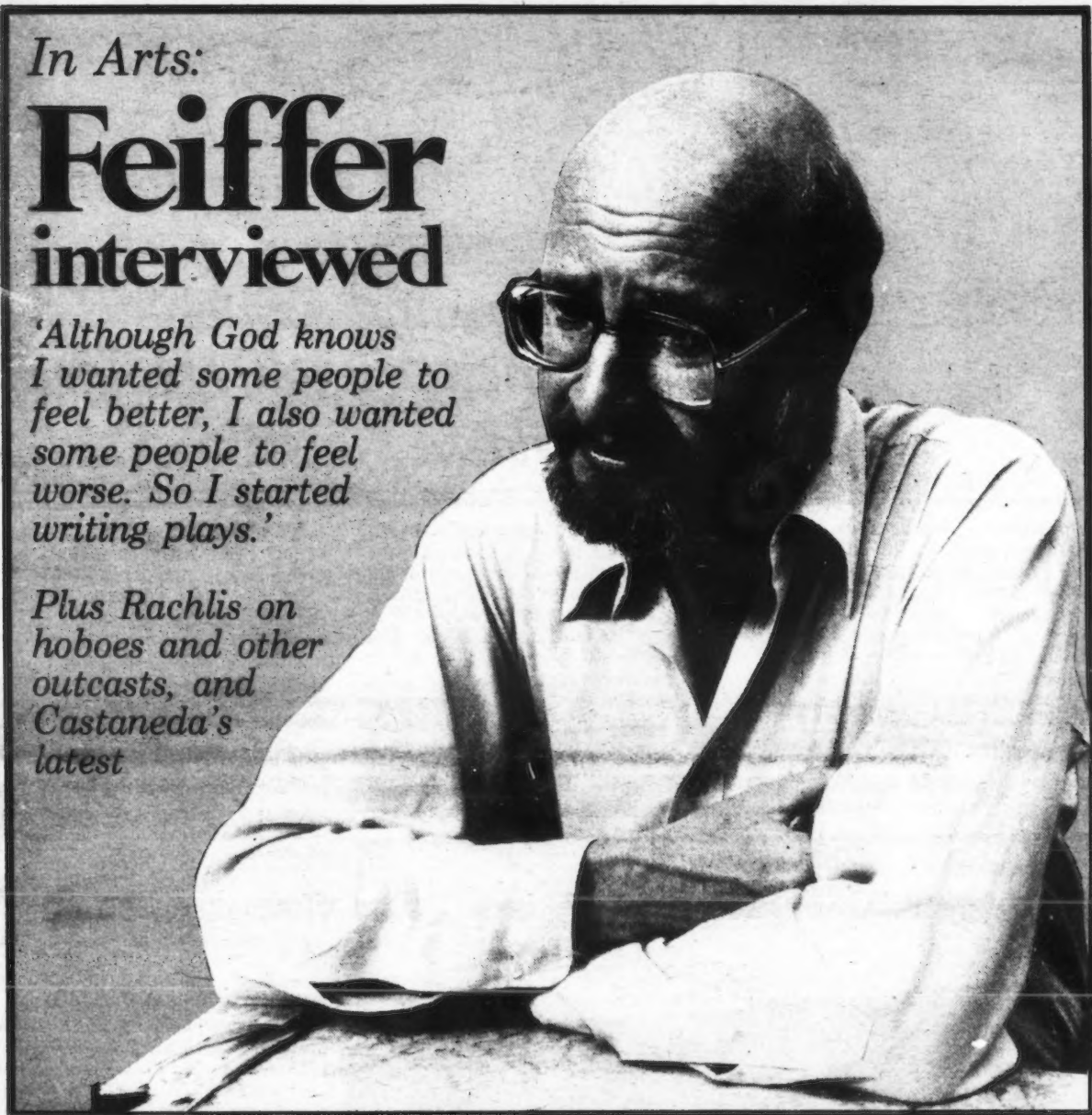
50 cents
June 9, 1981
Boston's largest weekly
Four sections
132 pages

In Arts:

Feiffer interviewed

'Although God knows I wanted some people to feel better, I also wanted some people to feel worse. So I started writing plays.'

Plus Rachlis on hoboes and other outcasts, and Castaneda's latest



Killer in the rye?

Mark David Chapman as Holden Caulfield

by Brian Burnes and Barbara Thompson

It is close to Christmas. Both men are wearing funny hats. Both have arrived in New York alone and have checked into sleazy accommodations. Both carry record albums around with them on their worst day in Manhattan, a Monday.

These parallels are startling, and there are several others. But as sparkling conversation the whole idea is ultimately dispiriting — is Paul dead? — and it always leads to the same melancholy end. Holden Caulfield, the fictional figure of J.D. Salinger's *The Catcher in the Rye*, drops his record on the sidewalk. It breaks, and Holden gives the pieces to his sister, Phoebe, who saves them in a drawer.

Not Mark David Chapman. He gets his record autographed. New York City police discover the album, a copy of John Lennon's *Double Fantasy*, in Chapman's room at the

Sheraton Centre on December 8, the night they arrest Chapman. He, according to the police, sat down on the sidewalk to read *The Catcher in the Rye* after allegedly shooting Lennon five times with a .38-caliber Charter Arms revolver. Paul is not dead, but John Lennon is.

In February, Chapman sent the *New York Times* a handwritten letter contending that the Salinger novel "held answers" to the slaying, and that a reading might "help many to understand what has happened." If we had seen the actual copy taken from him, Chapman wrote, we would have read the inscribed words "This is my statement." Chapman also wished that "all of you would someday read *The Catcher in the Rye*. All of my efforts will now be devoted toward this goal, for this extraordinary book holds many answers. My true hope is that in

Continued on page 2

Belfast diary

by John Conroy

Belfast
Tuesday, April 28, 1981

Bobby Sands is in his 59th day without food, and everyone expects him to die at any minute. Some of my neighbors expect a holocaust afterwards. Some hoard food. Some talk of clearing out. Some consume Valium as if it were candy. I ran into Mrs. D., a neighborhood gossip, on her way to the grocery store this afternoon, but she denied she was going in for emergency provisions. "Like my father always told us," she said, "it's easier to move a bankbook than a piano."

A neighborhood defense committee has been formed, and a mass meeting was held last night in the Bingo hall across from Clonard monastery. Three priests were present, but they walked out when the Provisional IRA walked in and took charge of the meeting. The Provisionals told the crowd that the Protestant community was well-armed and ready to attack, and since that community is just 100 yards from the Bingo hall, separated from the Clonard neighborhood — where I have lived for most of the last year — by a wall of corrugated iron, there was considerable alarm. The Provisionals took the names of those who had cars, as they will be needed to transport food if lorries refuse to make deliveries or if Protestant terrorists set up a blockade. The Provisionals also said that Andersonstown, a community about four miles up the Falls Road, is willing to take refugees from the Clonard area.

"That's great," one woman said. "We're gonna leave here and let the hoods raid our houses?" (The hoods are local teenaged petty thieves, a plague on Catholic areas — uncontrolled by the police, uncontrolled by the IRA.)

"Don't worry about it," the IRA men said. "They will be taken care of."

The remark was greeted with
Continued on page 6



WideWorld

Chapman

Continued from page 1

wanting to find these answers you will read *The Catcher in the Rye*. Thank you."

Chapman's goal, his "true hope," seems supererogatory. Upon nearly the 30th anniversary of the novel's publication by Little, Brown, more than six million copies of the Bantam paperback are in print, with more than 200,000 editions sold each year. Probably Chapman does not wish to glorify author J.D. Salinger, still living in jealous privacy in Cornish, New Hampshire, so much as he means to claim kinship with a universally recognized figure of alienation and somehow take sanctuary with Holden Caulfield.

But how could a sometime mental patient, like Chapman, who was known to identify strongly with John Lennon, identify as strongly with Holden Caulfield, Salinger's "catcher"?

The title of Salinger's book arises from an encounter between Holden and his kid sister, Phoebe. After being kicked out of Pencey Prep, the fourth boarding school to expel him, Holden spends three days searching New York for someone to listen to and understand him before he turns to Phoebe and admits his failure. He knows she will accept him, for as a "kid," she has yet to be touched by the "phony" expectations of the adult world. She does listen to Holden, compassionately, and tries to get him to name one thing that could make him happy. Holden knows only one:

"You know that song, 'If a body catch a body comin' through the rye?'"

"Anyway, I keep picturing all these little kids playing some game in this big field of rye and all. Thousands of little kids, and nobody's around — nobody big, I mean — except me. And I'm standing on the edge of some crazy cliff. What I have to do, I have to catch everybody if they start to go over the cliff — I mean, if they're running and they don't look

where they're going I have to come out from somewhere and catch them. That's all I'd do all day. I'd just be the catcher in the rye and all. I know it's crazy . . ."

Craziness to Holden is a world without love. By envisioning himself as a catcher, he protects others — children — from the cliff. Perhaps Chapman likewise saw himself a catcher, in altogether different neighborhoods.

"Chapman became deeply involved in the Church's inner-city ministry and always had a real sensibility to human need," the Reverend Charles McGowan

'This extraordinary book,' Chapman wrote the New York Times, 'holds many answers.' . . . Probably Chapman does not wish to glorify J.D. Salinger so much as he means to claim kinship with a universally recognized figure of alienation and somehow take sanctuary with Holden Caulfield.

told the *Atlanta Constitution* last January. In the early '70s, McGowan was pastor of Chapel Woods Presbyterian, outside Atlanta, when Chapman was attending Columbia High School in DeKalb County. (McGowan declined to comment for this article.) David Moore, Chapman's roommate and boss during the summers of 1975 through 1979 at a Fort Chaffee (Arkansas) YMCA refugee camp, recalled for the wire services how he and Chapman worked at resettling Indochinese refugees. "Really, the problems of people really got in his gut. He

cared. It sounds strange to say now, but he had a real sensitivity for kids." (Did Chapman ever discuss *Catcher* with him? "No, he didn't," Moore said when reached at his Chicago YMCA office in late May.)

Although wanting to protect others, Holden cannot seem to protect himself. He runs. So did Chapman. Moore described Chapman's childhood as "troubled," leading him away from home and into drugs. "He was in the drug scene and had done barbiturates and amphetamines and maybe even heroin, but then he met this woman who changed his life," Moore said.

When Chapman couldn't escape through drugs, he turned to love and religion for direction. "He was madly in love with Jessica, and she kind of straightened him out," Moore said last winter. "She made him a Christian." She persuaded him to enroll in Covenant College, a small Reform Presbyterian school in Lookout Mountain, Tennessee. But Chapman, like Holden, flunked out after one semester.

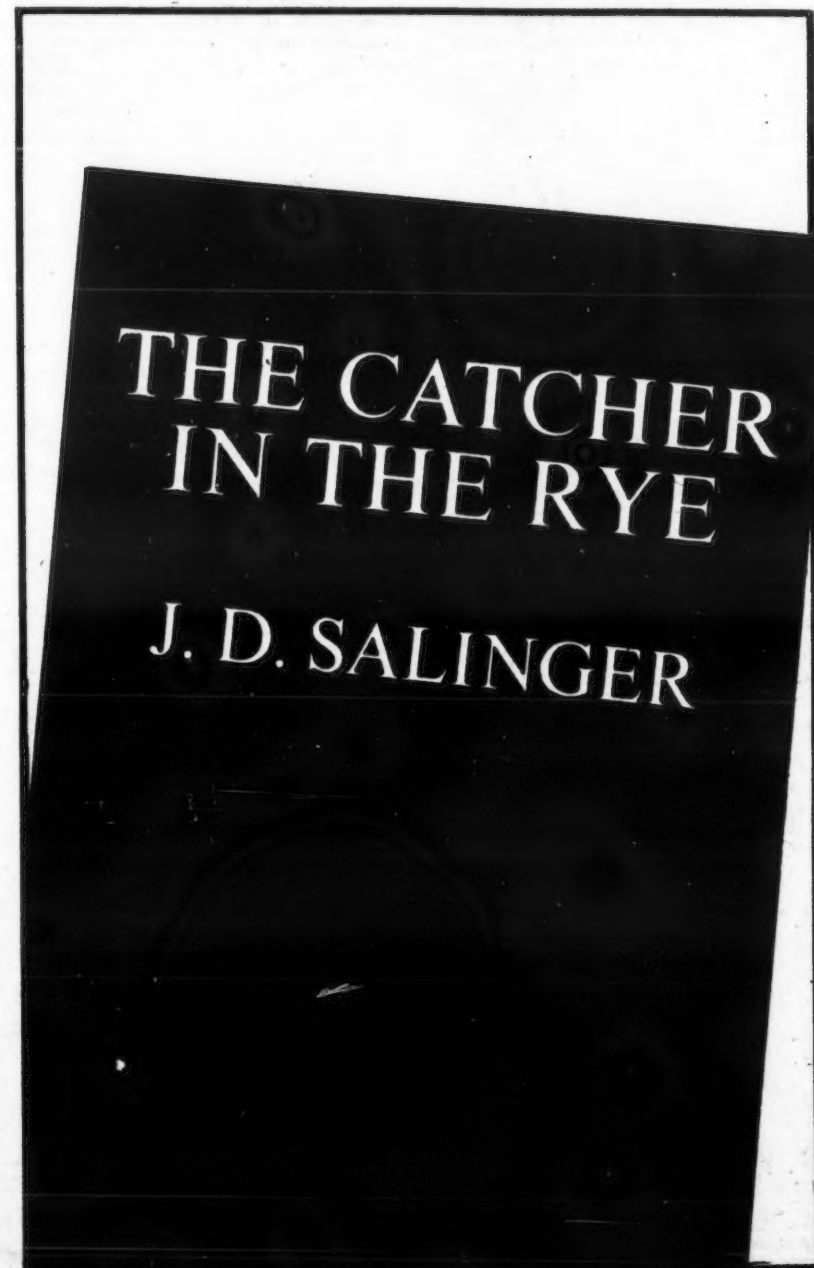
"He was a real bright kid who just didn't have the discipline," Moore said. "But he became unglued when he couldn't cut it in school and the girl told him to pack off."

Rejected again, Chapman ran again, this time to Hawaii, where he learned his parents were getting a divorce. He had a nervous breakdown, according to Moore. He continued to search: for beauty, by buying expensive original art, a \$7500 Norman Rockwell lithograph; for love, by marrying Gloria H. Abe, in 1979; and for acceptance. In 1979 he also took a job as a security guard in a Waikiki condominium, but he quit on October 23, 1980, "to straighten his head out," according to security chief Fua Liva. He made an appointment to go to a local mental-health clinic in late November — the start of the Christmas season — but never kept it. Instead, Chapman ran, this time to New York.

Holden leaves Pencey Prep; Chapman leaves Hawaii. Holden takes a train; Chapman flies. Both borrow money: Holden, \$8.65 of Phoebe's Christmas dough; Chapman, \$2000 from a hospital credit union. Holden checks into the rundown Edmont, then has drinks "in the Wicker Bar, in this sort of swanky hotel." Chapman spends his first night at a YMCA, paying \$16.50 in cash, but then checks into an \$82-a-night room at the Sheraton Centre. Holden wears a red hunting cap he buys for a dollar, Chapman a dark Russian cap. Both frequent Central Park, Holden to see whether the ducks are okay, Chapman to watch for John Lennon.

Paul Goresch, a freelance photographer from New Jersey, noticed Chapman on

Continued on page 11



News Index

Letters	4
Don't quote me . . .	10
Talking politics	12
The waterfront brawl	14
Furthermore . . .	16
Sporting eye	18



Ellie Herwig

Cheap thrills: Enough is too much

A disembodied voice on the radio of our rented car instructed us to park in "Goofy." We, being good tourist soldiers, drove into the parking lot marked "Goofy" and were waved on to our assigned space. After locking up, we were picked up by an open-air bus and taken to a ship's dock, where a ferry left on schedule to bring us to Disney World.

The streets were clean; the people, polite; the directions, explicit; the security, tight. We all waited happily in one line after another with hardly a complaint. If Benito Mussolini had been a large buck-toothed rabbit or a laid-back giant mouse, he would have ordered this kind of society.

Now comes the *Wall Street Journal* with the devastating news that such attractions — "theme parks," they're called — may have hit their peak, at least in Canada and the US. The market may be saturated, and the economy being what it is, not as many families are showing up. "And developers often have trouble maintaining momentum after the fanfare following a park's opening," the *Journal* reports. It quotes an analyst who says that those operating the parks may have to "invest repeatedly in new attractions to keep people coming."

I think of that, and then I think of what Johnny Ray, the singer, told a *New York Times* reporter — that Americans are the most over-entertained people in the world — and then I think about television, which first escalated the fiction of car chases, explosions, and such and now promotes factual car chases, explosions, and such. I then wonder what is next and how much of it will be enough.

We may eat up and spit out entertainment forms and personalities faster than any culture since the Romans, who allegedly got bored with lion-inspired Christian-eating and demanded even more excitement.

Years ago, comedians lasted forever. They played the circuit, which meant they played in towns where the carnival was considered a tough act to follow and the most exciting daytime activity was watching the flowers grow near the Civil War monument. A vaudevillian could go on tour for a year and never be seen in the same place twice. By the time the year ended, the comedian had learned or stolen new routines.

Now, a comedian must play to a public forever hungry for new bits. Television has helped reduce adults' attention span and sophistication level to that of kids. Pratfall on a stage? Borr-ring! Clever repartee whilst sitting on a chair? Ahhh, we've heard it all before! Okay, how about we hit somebody in the face with a pie, but the pie is loaded with plastique and explodes on impact? Hey, call down to the union hall and see who's expendable!

I feel sorry for the amusement-park owners. They have carved out a chunk of

environment, maybe a mountain, a forest, or a flood plain, to create instant entertainment for us, and we tell them we're bored. In these places, you can zip along in cars, be thrashed about by, whirring and clanking machines in the shape of kindly animals, fly around in pretend planes, skim along the water's surface in speedboats, and eat greasburgers until your colon revolts, and a year later, you can declare you'd be bored to tears if you went there again.

What else can the owners do? They can expand the parks, I suppose, but environmentalists make a good argument that artificially induced commercial utopias have taken up more than their share of natural, albeit passive, recreation areas. Even if they do expand, what would they build to titillate the appetites of blasé Americans? I offer the following suggestions in the sincere hope that they are not accepted:

— *Fidel's Fight!* This would be featured at Disney World, in Florida, where there's an abundance of unemployed Cuban refugees. Hundreds of such refugees could be hired. Half of them would pose as Fidel Castro's *barbudos*, the loyal bearded veterans of his mountain campaign against Fulgencio Batista. The other half would play the CIA-trained anti-Castro insurgents.

Theme-park patrons, having had their fill of Dumbo rides, Pirates of the Carib-

bean, Space Mountain, and Polynesian Village, would draw lots for assignment to the pro- or anti-Castro forces — Fidel's Faithful or Batista's Boosters, respectively. Those assigned to Fidel would spend most of their time gathered in large crowds in a ballpark bedecked with "Venceremos!" banners and listen to four-hour speeches by an actor portraying Castro. Those assigned to the insurgents would spend most of their time crawling around in an artificial swamp (built to re-create the real swamp paved over by the developer) and learning how to poison cigars.

— *Le Mailbox Montreal!* This new attraction would become the highlight of the season at Canada's Wonderland, 20 miles north of Toronto. This feature, somewhat similar to Fidel's Fight!, would pit French-Canadian separatists against English-speaking unification types, with small groups of Western Canadian secessionists, Aleuts, Eskimos, and Indians thrown in.

Once patrons have exhausted their patience with the Mighty Canadian Minebuster roller coaster and dolphin shows, they may join any of the participating groups. The Western Canadian players would be required to act dour, speak ill of urban life, and discuss oil leases. The Aleuts, Eskimos, and Indians would play mainly silent roles and spend much of their time sneering at white

I feel sorry for the
amusement-park owners.
They have carved out a
chunk of environment,
maybe a mountain, a forest,
or a flood plain, to create
instant entertainment for
us, and we tell them
we're bored. What else
can they do?

Canadian culture. The English-speaking unification folks would attack "creeping American culturalization" of Canada and imply that the French-Canadians couldn't run a *belle province* worth *merde*. The French-Canadians would blow up mailboxes.

While such features could prove costly to both wallet and limb, they are, in my view, necessary to save America from boring itself to death. Americans, having given up reading and talking, are now reduced to watching sitcom re-runs as often as a half dozen times a year.

We are a passive lot, we Americans. It was not so very long ago that, as a child, I played on the street with other urchins, while adult parent types sat on somebody's front porch with a few beers and sang such ditties as "Down by the Old Mill Stream." There wasn't a mill stream anywhere near the neighborhood, and if there were one, it would have been polluted by then, but the adults seemed to have fun harmonizing, and the kids had fun making fun of the adults.

About a decade later, when I officially became an adolescent, I was practicing the clarinet one summer evening upstairs in our apartment. I was fooling around with old Yiddish melodies, and downstairs and across the street, old-timers who had come over from Russia were dancing to my off-key, minor-key, *shmatkeh* music.

It seemed then that almost every home, every apartment, had a piano in the parlor, and it seemed that almost every family included at least one person who was passably good at playing it. My father played "Am I Blue?" and "My Blue Heaven," and my mother played a mean ukulele along with a song detailing the adventures of a lost cat who was wandering "up in Finnegan's alley, down in Flannagan's flat."

Much of this, I suppose, was corny, but it sticks in my mind because it provided some of the more pleasant moments of a simpler time. I don't wish to be maudlin, but I do wonder if it isn't healthier for people to create their own amusement a bit more than we have done since the first television antenna appeared, like some early-warning radar device, on a house one street away from ours, in 1949 or 1950.

My clarinet lies unused and unusable on a closet shelf. We have no piano, nor can any of my own family play one. My children listen to tapes or records of rock groups. My wife and I have a handful of favorite television programs — *Lou Grant*, *Barney Miller*, *Taxi*, *M*A*S*H*, and *I'm a Big Girl Now*.

The kids, thank God, still play outside and don't refuse to play a game because it might not be organized by a non-profit adult group of some sort or another. We nag them to read, with mixed success. My wife and I read a lot — an old habit, I suppose. And we talk. Some families, we have been told by teachers and school administrators, don't seem to talk much anymore with their kids. I don't know why. Maybe they figure it's not entertaining enough. □

Letters

to the editor and other people

RACIST

Dave O'Brian, you are a racist asshole. Cambridge finally has a black AM station and all you can call it ("Don't quote me," May 19) is "bland" and "safely commercial." For Christ's sake, I think Talbert Gray has a lot of guts to launch a black-format station in this town, where racism is the order of the day.

Boston is famous for its hypocritical liberalism, and nowhere is it more evident than in our supposedly enlightened music community, where "rock against racism" goes hand in hand with "no disco" and where black music is acceptable only if it's sufficiently old not to be threatening (jazz) or politically correct (reggae). Now the Cambridge radical-chic WASPS have lost their darling little "alternative" radio station to a black man, and instead of welcoming this rather remarkable achievement against the status quo all you can do is mutter sarcastic remarks about bland music that's "easy to dance to" because you couldn't come out and just say you don't like black music, could you Dave? That wouldn't be the right thing to do, would it? It might even be called racist, mightn't it?

I'm tired of the fucked-up attitude towards black music in this town — home of "no disco" (read: "no black music"), WCOZ, WBCN, the white experience — and tired of the elitist intellectual snobs in this music community who perpetrate it. I'm disgusted with the fact that hardly any major black acts come to the Boston area because whenever they do there are

WHERE IT'S DUE

A sinkhole gobbled up Billy Pope's byline in last week's Produce Report. We will try to protect it in the future (the Produce Report appears in the Lifestyle section in the first issue of every month).

riots. Most of all, I'm fed up with the racism in Boston.

WCAS is definitely the sound that I and many people have been waiting for, and its presence is long overdue. I wish it all the luck in the world, Dave O'Brian regardless.

Russell Turner
Lincoln

FURIOUS

I just read Michael Bronski's review (June 2) of Andrea Dworkin's book, *Pornography: Men Possessing Women*, and I'm furious. He attempts to invalidate her work by accusing her of writing "to excite the reader, to convince through emotional appeal, demagoguery, and incitement." Referring to pornography as a form of rape, he accuses her of obscuring "the line between what physically happens to us and what we feel emotionally." He even dares to liken her work to "the prose of porno, . . . calculated to make the heart race, the blood boil, the brain become less reflective."

It is necessary for the person who cannot integrate his emotions in a healthy way to set up an emotional/intellectual dichotomy, focusing on the intellectual and minimizing the emotional. In this way he may avoid dealing with his own emotions. (I do not use the male pronoun accidentally.) Bronski is clearly threatened and reverts to the classic male defense — accusing women of being emotional and therefore invalid. What he apparently does not understand is that rape is very much an emotional as well as physical issue, and if Dworkin is able to capture that very real and valid emotion verbally, it is to her credit as a writer. There is no way to overdramatize rape, but then, when is the last time Bronski was raped? When is the last time he walked down a street in fear of it? When he spoke of what "physically happens to us," I'm left wondering just who and what he is identifying with.

Dworkin is a brilliant and progressive author with many important things to say. It is a shame that in missing her point, Bronski may have steered others in the wrong direction too. Once again, you have proven that asking a man to review a feminist work is like asking a Confederate to review the Gettysburg Address.

Susan Shapiro
Lexington

WOOLFED

John Bush Jones's review of *Who's Afraid of Virginia Woolf?* (May 19) is not only unnecessarily harsh, but also downright wrongheaded. Jones's premise appears to be that the definitive interpretation of Albee's play is the Richard Burton-Elizabeth Taylor film version. To draw an absolute parallel between the

genres of theater and film is pointless, if not impossible.

Jones charges that this production of *Woolf* is slow-moving, statically staged. But as any high-school drama student knows, the play grinds exceedingly slow. The Burton-Taylor film actually strayed from Albee's original script; the backyard and roadhouse scenes took the four actors out of George and Martha's living room. This may have made the film livelier, more visually interesting, but the audience consequently lost some of the frightening verisimilitude that makes the play such a work of art in the first place. To experience fully Albee's kaleidoscope of humor, cruelty, pain, and reconciliation, the audience has to bear constant witness to the shouting, the teasing, the betrayals, the carping, the drunkenness and the seductions.

I found Jones's remarks about Ann Dolan excessive, unfair, and inaccurate. Dolan's Martha is tough in Act I, but she becomes increasingly vulnerable and pitiable. In fact, her sad kimono-slip attire is just another external emblem of her lamentable interior state. Martha, characterized by Albee as the Earth Mother, simply wouldn't wear the "slinky lounging pajamas" Jones conjures up in his review.

Stefan Schindler's Nick is refreshing. Brenner's insight may well be something like this: what's a stud, anyway, but a wimp who's trying to overcompensate? And after all those "Virginia Woolf" sets with OED camel-back couches and Oriental rugs, Barry Miller's spare red-and-white interior suggests exactly the sort of Cambridge (or Northampton) High Tech ethos that breeds and nurtures people like George and Martha.

Brenner and his cast have done a competent job with an immensely difficult play. Jones should forget about the golden days of Taylor-Burton and think a little more about theater as theater. If anyone asks me what I did with his review, I'll answer with George's words: "I ate it."

Lynne Spigelmire
Brookline

John Bush Jones replies:

Perhaps Spigelmire would have better digested the substance of my review if she had read rather than eaten it. First, I made no judgmental comparison between the Burton-Taylor film and the stage play, but merely used the movie as a familiar touchstone to remind readers of the quiet control exercised by George over Martha. Second, not only would *Earth Mother Martha wear slinky lounging pajamas, but the original Martha, Uta Hagen, did — as have many Marthas since. Finally, as Albee's emblems of the endangered humanities in America, George and Martha — scared stiff of the incursions of science and technology, in the person of Nick — would be the last people to live in a High Tech living room. The High Tech ethos, far from breeding and nurturing people like George and Martha, nearly destroys them.*

SYMBOLISM

I noticed recently that, beginning with your issue dated March 24, the *Phoenix* changed the symbol it uses to indicate the end of an article from a black circle to a white square. I can't help but think, given the connotations of the idea "square" in the late 1960s — perhaps not coincidentally, the time of your fine newspaper's genesis — that this change is another example of the general rightward shift that has recently become apparent in the United States. So far, my fears have not been confirmed by the material that precedes the symbol. However, if you remain conscious of such subtle but revealing indicators of your own biases (everyone has biases; I personally like yours better than those of your competitors) and changes in them, then perhaps the difficult but indispensable effort to retain your ideals in the face of an oppressive reality will be made a bit easier.

David J. Curran
Middletown, Connecticut

Design Director Cleo Leontis replies:

Subtle indeed. Actually, the change was a matter of typographical convenience.

Phoenix

(ISSN: 0163-3015)
Published Weekly
Vol. X/No. 23

100 Mass. Ave.
Boston, Mass. 02115
Telephone 536-5390

Publisher & President
Stephen M. Mindich

General Manager
Howard W. Wolk

Editor
Richard M. Gaines

Sales Director
& Vice-President
H. Barry Morris
Assistant Publisher
& Vice-President
Marcia Orovitz

Production Manager
Dennis Sullivan

Design Director
Cleo Leontis

Circulation Director
Edward Daly

Controller
Henry D. Delcore

Director of Special Projects
Barbara Rissman

EDITORIAL—Managing Editor: John Ferguson; Assistant Managing Editor: T.A. Frail; Section Editors: Carol Flake (Arts), Cliff Garboden (Supplements), Ande Zellman (Lifestyle); Associate Supplements Editor: Barbara Wallraff; Copy Editor: Jeffrey Gantz; Layout Editor: Jill Winitzer; Arts Editors: Carolyn Clay (theater), Kit Rachlis (music), Stephen Schiff (film), Donna Kay Williams (listings); Sports Editor: Michael Gee; Staff Writers: D.C. Denison, Anita Diamant, John Hubner, Renee Loth, Alan Lupo, Michael Matza, Dave O'Brian, Charles P. Pierce, Tom Sheehan; Assistant to the Editor: Kathy Sidell.

Contributors—Editors: Ken Baker (art), Bob Blumenthal (jazz), Sheryl Julian (food), Peter W. Mitchell (audio), Lloyd Schwartz (classical); Writers: Michael Bloom, Norman Boucher, Tom Carson, Harvey Finkel, Mike Freedberg, Deborah Frost, Owen Gleiberman, Peter Guralnick, Marta Halliwell, M. Howell, Robert E. Johnson MD, John Bush Jones, Jeanne Kristaponis, Paul D. Lehrman, Howard Litwak, Neil Miller, Mark Moses, Billy Pope, Michael Rezendes, R.D. Rosen, Harvey Silverglate, Doug Simmons, Alan Stern, David Thomson, Philip Zaleski; Cartoonist: David Sipress.

ADVERTISING—Traffic Manager: Melissa Zemetel; Assistant Traffic Manager: Heidi Bablitch; Traffic Coordinators: Pamela Noon, Jodie Riley; Artflow Coordinator: Steve Flynn; Classified Sales Director: Rick Kisonak; Classified Manager: Betty Rock; Assistant Classified Manager: John Ramin; Classified Display Manager: John Flynn; Classified Display Sales Representative: Richard Denzer; Classified Coordinator: Thomas Rutherford; Classified Staff: Laura Braverman, Janet Knox, Paul B. Powers; Associate National Sales Director: Paul Carven; National Sales Representatives: Carola Cadley, Charles Hunt, Stephen Lipscomb; Retail Sales Manager: William Risteen; Retail Sales Representatives: Melissa Dunn, Bill Pryor, Amy Rosen, Susan Webber; Marketing Consultants: John Anderson, Howard Temkin; Couriers: James Dimino, Jeff Lockshin.

ADVERTISING PRODUCTION—Manager: Ann Hanson; Assistant Manager: Clifford Smyth; Staff: Brian Codagnone, Donna Donovan, Kevin Gillen, Caryn Hirsch, Christine Taylor.

PRODUCTION—Assistant Production Managers: Karen Bitter, Mary Kinneavy; Commercial Composition Director: Barry Jablonski; Commercial Coordinator: Katherine Small; Typesetting Coordinator: Lisa Deeley Smith; Staff: Stephen Bates, Richard Bloch, Brent Bradshaw, Catherine Coble, Sally Cragin, Andy Gaus, Gail Hanlon, Milo Miles, David Moorhead, Lisa Nussbaum, Jane Thurman, Mary Anne Williamson.

CIRCULATION—Administrative Assistant: Timothy G. Taylor; Subscriptions: Tom Cain, Amy Sloane; Representatives: John Maher, Steve Widman; Driver: John Curran.

ACCOUNTING—Manager: Richard Gagnon; Accounting Supervisor: Laura Basset; Staff: Steve DaCosta, Derek Gentile, Linda McCarthy, Lesley Wassmuth.

CREDIT—Manager: Martin Michelson; Assistants: James T. Boviard III, Dennis Flynn, Emily Greenberg, Karen Latinik, S. Charles Modell.

OFFICE—Administrative Assistant: Sarah Norton; Receptionists: Andi Needleman, Michelle Rosner, Marion Timilty; Maintenance: Matthew Becker.

INFORMATION

Advertising: For display rates, call Melissa Zemetel.

Subscriptions: \$12/six months, \$21/one year, \$39/two years; \$2 more in Canada, \$4 more elsewhere. Second-class postage paid, Boston, Mass. Send name, address, and zip code with money order to:

Subscription Department
Boston Phoenix
100 Mass. Ave.
Boston 02115

Postmaster: Send address changes to the Subscription Department, Boston Phoenix, 100 Mass. Ave., Boston 02115.

Listings: Events will be listed free of charge, subject to revision by the editor. All copy must be received by the MONDAY before publication date. Mail: Attention Listings.

Copyright: 1981 by Media Communications Corporation and the Boston Phoenix Inc. All rights reserved. Reproduction by any method whatsoever without permission is prohibited.

Subscribers' Change of Address

PASTE LABEL HERE

New Address _____

City _____

State _____

MAIL TO:
Subscription Department
THE BOSTON PHOENIX
100 Mass. Ave.
Boston MA 02115



SIPRESS © 1981

20% to 35% off juniors' better sportswear

Up to the minute styles from all your favorite makers. Sale priced to help you get the most out of summer. Hurry for best selection, quantities are limited. Sizes 5-13.
Junior Attitude Sportswear.

jordan marsh



Save 33% on
pucker t-shirts from
East Side Clothing Co.
9.99 Orig. 15.00

Save 30% on
cotton shorts from
East Side Clothing Co.
18.99 Orig. 27.00

Save 30% to 35%
on embroidered peasant
tops from Bebe Blonde.
16.99 Orig. 25.00
to 28.00

Save 20% to 25% on
selected jeans from Sasson
and from Jordache.
29.99 Orig. 38.00
to 41.00

Save 30% on
harem sets from
East Side Clothing Co.
27.99 Orig. 40.00

New England has a store of its own.

All stores . . . D-1470.

PHONE 24 HOURS A DAY, 7 DAYS A WEEK. In Boston 328-3131. Massachusetts residents outside Boston, dial toll free 1-800-972-5353. Boston open 9:30 A.M.-6:00 P.M. and till 8:30 P.M.—Mon. & Thurs. Charge it! Use your Jordan Marsh, American Express® or Diners' Club card. Use your credit wisely . . . and remember, there is no annual fee for a Jordan Marsh credit card. Use it when you need it. Jordan Marsh A Unit of Allied Stores.

Continued from page 1

considerable skepticism. I was down at the headquarters of the Provisional Sinn Fein (the political wing of the Provisional IRA) this morning, and I asked Richard McCauley, press officer, what the IRA would do to prevent hoods and hooligans from rioting after Sands dies, as everyone knows that when hooligans riot, the only people who suffer are the Catholics they live among.

"We would prefer them not to be rioting," McCauley said. "But it will reach a stage where the anger and frustration of the nationalist people will reach such a point that the whole community will be involved in rioting, and a confrontation with the Brits will become respectable. At that point, the movement will not step in, as that would be a confrontation with our own people. Otherwise, Republicans will try to control riots so the problems created for local people are as few as possible, so rioters do not hijack local people's cars or break into local shops."

Wednesday, April 29

The rumors have begun. Mrs. Barbour, my landlady, says she was told this afternoon that Sands is already dead. She works with the Peace People, and they took a busload of Protestants up to the Maze Prison today to visit their incarcerated relatives, and they came back with word, allegedly from a prison guard, that the IRA man was dead.

Protestants are fuming. They are sick of the attention the world press is giving to Sands's demise, sick of the five demands, sick of the procession of foreign officials trying to negotiate with the hunger strikers. Now that the pope — the personification of evil to many rabid Loyalists — has dispatched his own envoy to meet with Sands and the government, the Protestant community has had just about all it can take.

And so last night 2500 men, all members of the UDA (the Ulster Defense Association, the primary Protestant paramilitary group), milled about on the other side of the corrugated-iron wall behind the monastery. It was said the men were unarmed, that they were there just to learn their battle stations, that this was only a show of strength. There was no attempt to advance on this neighborhood, as there had been in 1969, when a Protestant mob torched a row of houses in Catholic Bombay Street; the iron wall, called the peace line, was erected afterward to protect each community from the other.

I had tea with Teresa Quigley this afternoon, figuring that if anyone would be alarmed by the UDA's display, it would be her. Mrs. Quigley was one of those burned out in 1969, and she now lives in a house on Bombay Street that abuts the iron wall. I found her in a skeptical mood. She doesn't think the Loyalists will attack this time because they know the Catholic community is armed, which it was not in 1969. She is far more worried that the army might take over the houses in Bombay Street so there would be a military presence between the two communities. Mrs. Quigley, a staunch Republican, says she will burn her house before she lets the army take it over.

Her 20-year-old son, however, is taking no chances. He has told his mother that if the Loyalists do attack and there is a general evacuation, she should try to get his stereo into the monastery. "The rest of it," he says, "I don't care about."

The panic buying of tinned food and bread has spread even to some middle-class areas of Belfast, though they have long been untouched by the troubles. Other than that, however, there has been little disruption of normal life. Mrs. Barbour, for instance, came in a few minutes before midnight tonight, fresh from a dance held at the monastery hall. It was a fund-raising affair to benefit a local child who needs medical treatment in the United States, and even a few Protestants from Rathcoole showed up, though this is considered the heart of Provisional territory ("bandit country," some call it). There was a raffle, and Mrs. Barbour won a chocolate egg.

The rioting, meanwhile, has almost ceased, as Easter vacation is over and the kids are back in school. Now there is only tension, which is not very photogenic. So a Canadian morning-news program describes Belfast's mood as "calm." It is calm in the same way Atlanta must be — another city waiting for the next corpse to turn up.

Parts of the city still simmer: the police are raiding Catholic areas, arresting



Photos by Christopher Brown

At the Divis Flats: the political veneer is thin.

Belfast diary

members of the hunger-strike support committees even though they may have nothing to do with the Provisionals, so many men are not sleeping at home these days. The H-Block committee says 100 homes have been raided and 60 activists arrested. Under the emergency-powers legislation in effect here, anyone can be held for seven days without being charged with any crime, and if the Secretary of State approves, the seven-day period may be renewed again and again.

Citybus has moved all its vehicles from the three main depots to the naval air yard; buses are favorite targets in riots, as they make good barricades. The neighborhood defense committees are collecting food and holding first-aid meetings. The Andersonstown committee has told local parents that children should be removed from school as soon as Sands dies, that they should be taken home as quickly as possible. On Bombay Street, members of the Carlin family have all packed a suitcase, so sure are they that they will have to evacuate in an awful hurry. And in the Ardoyne, the Provisionals have issued what they say is a final warning: any rioter who interferes with delivery of essential goods and services will be dealt with severely.

Another night of awful quiet. Mrs. Barbour, 65 years old and unwilling to sit at home waiting for disaster, drove to the Protestant side of the city to register for a

ceramics course. Only four people showed up, however, so the class was canceled.

Thursday, April 30

A light, constant rain all day, and no developments, just nerves wearing thin. Sands is in his 61st day. Mrs. Thatcher and the English have resigned themselves to his death, and it looks as though there'll be no more emissaries trying for last-minute solutions. Even Catholics here have no hope: black flags are being sewn for Sands's funeral, and a leaflet has been published in Derry calling for three days of mourning and a general strike. Today there is news that Francis Hughes, the IRA man who went on hunger strike two weeks after Sands started, is deteriorating rapidly, and there is some speculation that he could die first.

Spectators flood in. Dick Gregory, billed as "Fasting Expert from America" in one headline, has arrived. He intends to pray so the protest will end peacefully. He warns that if the hunger strikers do give up their fast, they will die if they eat the wrong things.

Photographers and television crews are everywhere. The *Irish Times* reports that ABC and CBS have four crews each, some 80 people in all, and that each network is spending about \$10,500 a day. Some reporters and cameramen are hiring taxis by the day. The taxicab companies monitor the police radio, and if anything

resembling a riot breaks out, they radio their drivers, so the cabbie can take the cameramen to the scene of the crimes.

Friday, May 1

While I was up the Springfield Road doing an interview this morning, there was a shooting quite close to home. Shots were fired from somewhere near the Blackstaff, a pub with Provisional sympathies about 80 yards from Mrs. Barbour's front door. The target was a police patrol, but no one was hit.

The police and army flooded the area immediately, and they dragged off a woman in her late 30s named Noula Perry. Perry is known to the police: she comes from a family of Republicans and did time for the movement for an explosion in a chemist shop a few years ago. She was lifted today because she looked suspicious. She was walking down an entry (alleys are called entries here) and was wearing gloves, although the day did not require them. Police probably thought she had carried the weapon away from the scene, a role often given to women by the Provisionals. The gloves presumably would have thwarted forensic tests designed to determine whether someone has handled a firearm.

Danny McCann was walking down Oranmore Street after the incident, and as he too is a usual suspect, police gave chase. He ran into the Clonard monastery grounds, perhaps hoping for some sort of sanctuary in the medieval sense, but police ignored that convention.

The man who owns the religious-goods shop says he saw McCann march out from behind the monastery with plastic bags over his hands. The plastic bags were supposed to make McCann's hands sweat, so those tests could be performed on the perspiration. A few local women gathered nearby, banging garbage-can lids and blowing whistles in the traditional call of warning and protest in Republican ghettos. A nun from the convent nearby tried to calm them, but they would have none of her exhortations for peace.

The evening news carried the story that Owen Carron, Sands's election agent, had visited the prisoner and kissed him, saying he would probably never see him again. The shooting near the Blackstaff was reported, but there was no mention of the arrest of Perry and McCann, and I later learned that things looked pretty good for the two of them, that they might well be released in three days. The news also carried word that the bakers' association was saying panic buying wasn't necessary — that bread supplies would get through and that the bakeries had been working to absolute capacity to keep up with the demand. Between the amount being spent by food hoarders and the amount being spent by the world press here, the Northern Irish economy must be experiencing a small boom.

As night fell, the atmosphere in the neighborhood was thick with uneasiness. A rosary was said in the local park for Sands and the other three hunger strikers. Rumors flew fast and furious. One had it that the IRA was going to take over local shops if food got short, and one corner grocer was allegedly refusing to add to his stocks for that very reason. Another story had it that there would be food for those who hadn't laid in extra supplies, the provisions coming from raids on houses people had temporarily fled. "There is going to be a blanket raid here tonight," one woman told me. "They have already had them in the Whiterock and Ardoyne."

A patrol passed through the neighborhood at 9:30 and stopped several women selling H-Block bulletins, but made no arrests. After they passed, there was a frightening quiet. No one appeared to be on the street, but off in the shadows, the neighborhood guards lurked. I would feel safer if the hooligans were all out rioting. Alas, no riots.

Saturday, May 2

When I came up the Kashmir Road this afternoon about 3:45, I could see a stretch of white tape across the road. From a distance, the tape looks like toilet paper, but to anyone who has spent any time at all in Northern Ireland it is instantly recognizable as a sign that "an incident" has occurred. In this case, the incident was a bomb, and it hadn't gone off yet. Soldiers from the Welsh regiment now doing their three-month tour here checked my press credentials, gave me a thorough patting down (my ninth frisking today), and then refused to let me by. I was just 20 yards from the alley en-



On patrol near the Falls Road (above) and petrol bombs in the making: confrontation becomes respectable.

trance to the house where I'm living, so this was particularly infuriating, but nothing I could say would persuade the soldier to let me pass.

I went down to the Quigleys and had a cup of tea, and another hour passed. At about 4:45, there was a great explosion, and I ran down the Kashmir to see what had happened. I stopped beside a heavyset, bespectacled man and a woman in house-cleaning garb, and I leaned into their conversation, hoping to hear details. "That wasn't very loud," the woman said.

The man gave me a quick look and a wink. "Well," he said, "it was loud enough for me."

I agreed. An ambulance had arrived and the crew was bundling up a woman who had fainted. "She must have been coming around the corner," said the woman in the housecoat. "Some people just aren't used to it."

At this point I spotted Mrs. Barbour, who was standing behind the tape in a bright pink sweater, apparently waiting to guide me down the entry. I trotted over to the tape, but the Welshman again refused to let me pass. His superior, however, gave me a nod from across the street, and I started down the entry. A policeman yelled. Mrs. Barbour waved blithely at him. "It's all right," she called. "He lives here." I ducked in the door, and we were both home free.

She told me that at about 4 o'clock, the police had knocked at her door and told her there was a bomb in the Blackstaff — down on the corner, 60 yards from her front door — and she would have to evacuate. "No way," she said. "I've got a house to clean and washing to do. And besides, if it's the Blackstaff, it's been blown up twice before and both times I was in the house and it didn't matter." And so Mrs. Barbour did indeed finish her washing.

At this moment, as I sit in my makeshift office in Mrs. Barbour's sitting room, a half-hour after gaining entry, the suspect device has not been cleared and the area is still roped off (the first boom, it turns out, was one of the bomb squad's controlled explosions). Since this room faces the street, I had closed the blinds and pulled the curtains, afraid that there might be some flying glass. Mrs. Barbour came in just a minute ago, however, and yanked the curtains back.

"Ach, John, you needn't worry about the glass," she said. "The blinds will stop that. That's the beauty of blinds."

She thinks I am trying to keep the room free from bits of glass. Actually, I'm trying to keep my body free from bits of glass. Never mind the room.

* * *

Several bits of speculation about the



Sands fast have peaked today. There is considerable debate about his salvation. Is a hunger strike a mortal sin? Is it suicide? Much importance is attached to this question here. The bishop has instructed local priests that Sands is not to be given a funeral Mass, or any public Mass at all: the bishop maintains that a hunger strike is a form of violence and therefore must be condemned. Religious Provisionals — and there are many — hold that a hunger strike is a form of self-sacrifice in the good Roman Catholic tradition, and that what is violent is not the fast but the state, which has provoked the fast by its long history of blatantly sectarian rule. In the end, this debate will make little real difference, as there will be some rebel priest ready to disobey the bishop's directive anyway. The argument just serves as a reminder of how little, at one level, religion has to do with the conflict here.

The other question heard everywhere, of course, is, "What will happen when he dies?" Two people — one on the Catholic Falls Road, one off the Protestant Shankill — have told me that it will all blow over very quickly, that Bobby Sands will be soon forgotten. The Catholic predicts it will be a "one-day wonder"; the Protestant thinks it will be a six-day war, "just like the Israelis'."

I expect that Catholic communities, particularly ones that border Protestant areas, will be flooded with soldiers and policemen the minute Sands dies. Their firepower will far outweigh the Provisionals'. So as long as the Loyalists stay put and the Catholics do the same, there should be no long-lasting violence. If one side attacks the other, however, and a season of sectarian assassination

begins again, then blood will flow in considerable quantity. "That might not be so bad," an elderly Protestant woman told me a few weeks ago. "At least we would get it over with once and for all." After 12 years of failed attempts at a peaceful solution, there are those who think civil war is the only answer. Sometimes I am one of them.

The neighborhood patrol tonight is being performed by local women, armed with whistles. They have volunteered for this duty because they think the men who have been acting as vigilantes could well be lifted, and that women won't be.

Few women ever carry out major operations for the IRA. They provide only backup services. Irish women have the responsibility in all households for raising the children and keeping the family solvent. The men drink, bet on dogs and horses, and sometimes wage guerrilla war. I have not yet seen a man in either the supermarket or the laundromat.

Sunday, May 3

I turned on the radio as soon as I got up this morning, expecting to hear that Sands had died. He has not. Last weekend, people thought he would die on Tuesday or Wednesday. On Friday, his election agent gave him about 24 hours to live. This morning's *Observer* says he could last for another full week, reminding us that Terence McSwiney, a Republican arrested while serving as mayor of Cork, lasted 74 days on hunger strike in an English prison in 1920. I think everyone in the city wants Sands to die now, if only to move on to the next phase. The waiting makes us all ache.

Yesterday's crisis at the Blackstaff was much like Sands's slow death: everyone

tense and nothing happening. The bomb-disposal experts took cover at several points during the evening, but there were no more explosions, and at 10 p.m. the army finally cleared out. By that time, everyone in the neighborhood was convinced that there had been no bomb at all, that the tape and the barriers were really just an exercise in sealing off the area, an informal but effective curfew.

This morning, when I went to get the papers, the bomb squad was back, and the tape in place again. Poor Mr. Early, the newsagent next door, will have another bad day. His customers are getting a police escort around the corner, but his car trade is nil, as no cars are allowed down the street. "They won't find anything," he says, "but before they leave they'll blow something up to make it look like they did."

The blockade only irritates people, and it drives them into the arms of the Provisionals. The Provisionals would hardly have gotten the time of day around here 10 months ago. Now their popularity is soaring. Margaret Thatcher is the best thing that has happened to the IRA in the last decade.

* * *

I went down to Bombay Street to interview Emmanuel Davey, one of the directors of the Clonard defense committee, this afternoon. Davey, a handsome man in his mid-40s, has been interned (imprisoned without charge, for an indefinite period, with no trial) by the British on two occasions, once in the 1950s and again in 1971. He is not involved with the IRA now, though he admits he would be "if I were younger and had the guts."

He says that defense committees in other neighborhoods are far better organized than the Clonard group. He places part of the blame on local apathy, which he cannot understand, but he says the biggest obstacle here has been the Church. "They have clubs in those other areas that will lend their rooms for meetings and storage. In this area, we don't have anything that doesn't belong to the Catholic Church. We have to convince them that we are not connected with the Provisionals or any other organization, and it's like going to the confession box — I mean it. I felt like I was in Castlereagh (a notorious police interrogation center)."

"I was angry. Any time they need anything, they just say, 'We need you,' and I go. Yet when you ask them for something, that's the way you are treated."

Davey thinks some of the more extreme Protestant terrorists may attack after Sands dies. If there is a great and bloody upheaval, Davey predicts that it would not be a very healthy time for the local hoods, as some personal vendettas

Continued on page 8



Photos by Christopher Brown

After a riot in West Belfast: the washing still gets done.

Continued from page 7

would also be taken care of. "That sort of thing goes on at times like this," he said, "and to tell you the truth, I wouldn't mind a bit. Those hoods won't let old people live in peace."

Monday, May 4

A bank holiday today, all shops and schools closed. I was passing a small riot at Divis Flats this morning and I stopped to chat with two teenaged girls I met eight months ago — girls whom I will call Colette and Philomene, to avoid incriminating or embarrassing them here. Colette is 13, Philomene 15, and both were expelled from St. Louise's, a girls' secondary school, for various offenses. The expulsion in effect sentences them to no education at all, as there is nowhere else for the girls to go — the state has no schools in Catholic areas, and they would need a full-time armed escort to cross into a Protestant area to attend a state school where they would be the only Catholics.

Colette told me the riot had been going on since 6:30 this morning, and it was now just before noon. A lorry was in flames 25 yards from where we stood, and about 60 young boys milled about, stoking the fire. Most wore pulled-down stocking caps with eyeholes, or scarves up to their noses like bandits in the cowboy pictures. They had built barricades much earlier, effectively sealing off the flats from any invasion by security forces.

Two camera crews and five photographers recorded the scene. The police could be seen off in the distance. A helicopter hovered overhead. No doubt the army observation post on the top of Divis Tower was also involved in the surveillance. No one, however, was doing anything to stop the riot. The strategy is to hang back and not provoke — let the kids destroy their own community so long as they touch no one else's.

A man in his mid-20s, wearing a blue hat that covered half his face and a wool scarf over his nose and mouth, was acting as self-appointed leader of the destruction. He gave an interview to the two camera crews, who jostled each other for position. He claimed that this was just a taste of what would happen

if Sands died, trying to put a political veneer over what was really just the most exciting street game kids out of school can play.

When the interview was over, the "leader" came over to where I was standing with Colette and Philomene, raised his hat slightly, and asked, "Did you recognize me?" I had to admit that I hadn't. It was Sean Stitt, a maniacal community organizer who seven months ago was acting as a vigilante in the Flats, threatening probably some of the same kids with whom he was now rioting, in an attempt to "clean up the Flats" — that is to say, rid it of juvenile delinquency. One of Stitt's partners in that effort was one Paddy Trainor, who was very active in the last hunger strike's support group, and who was executed by the Provisionals on January 28 for being an informer.

A blue van came down the road and the kids tried to block it, hoping to get another vehicle for their flaming barricade, but the driver made as if to run them all over, and they dived out of the way. The crowd then moved over to a building site nearby to gather more material. During the lull, I

asked Stitt how a petrol bomb was made. "You take a bottle and fill it about three inches full of petrol," he said. "You put in a little cleaning liquid (dishwashing soap) or sugar to make it stick. Then the cloth rag goes in, soaked in gasoline, and you light that." A companion of Stitt's explained that you had to hold the bottle from its base, not its neck, when you threw it. I asked why petrol bombers never seemed to set their arms on fire, since they would have been handling gasoline just moments before they lit their fuses. Stitt's comrade explained that the gasoline evaporates very quickly and is really no problem.

Stitt lost interest in the conversation, and I did too. He moved off to join his charges. I said goodbye to Colette and Philomene and moved off down the road. The riot had nothing to do with Sands, nothing to do with politics, and I felt dirty watching it.

When I got back up to Mrs. Barbour's, an Indian swami, swaddled in orange cloth, was walking up the Springfield Road, trailed by eight followers. I

stopped one of them, a bearded Canadian, and he gave me a flyer that identified the man in orange as Swami Vishnu Devanada, a Canadian citizen, best known for his world-peace missions in 1971, when he and a Jewish-American co-pilot dropped peace leaflets over the Suez Canal and when he and Peter Sellers demonstrated for peace in Belfast. The group had just come from Israel and Jordan, the young Canadian said, and they were walking through both Catholic and Protestant neighborhoods today. "This may look like nothing," he said, "but if everyone did something, it would get rid of this frustration that causes the violence."

I agreed. He invited me down to the city hall, where at 3 o'clock the swami's disciples were going to stand on their heads for peace for an hour. I missed that demonstration, but I caught a bit of it, along with footage of the Divis riot, on the evening news.

* * *

The Blackstaff incident, I learned today, was the result of a barman's call. It seemed he spotted some gelnignite and it was "weeping," that is to say liquefy-

ing, which means it is in a very dangerous condition. So the barman called the security forces and the bomb-disposal unit came in. "The Provos don't dispose of their own bombs," a woman who lives up the Kashmir told me. She meant that when there would be risks to the handlers from unsafe explosives, the IRS lets the army do it.

She also told me that at 11 and 12 o'clock Mass yesterday, Father McGettrick, a young man new to the monastery, denounced the Provisional IRA. Noula Perry's mother was at one of the Masses, and she stood up and walked out when the sermon was over. She was quite upset, and with good reason, as the word is now that Noula and Danny McCann are not going to get off, as we all thought they would, and will in fact be charged tomorrow with the attempted murder of a policeman. Some of the neighborhood women consoled Mrs. Perry, and they organized a picket at the monastery last night; according to my friend, they drew about 20 women. "To tell you the truth, I didn't go," my friend says. "You never know when you're going to need a priest."

The rosary was said on the Falls Road tonight. I guessed that there were about 280 people praying, about 85 percent of them women. Between 20 and 30 cameramen, soundmen, and photographers mingled in. There was something very unsettling about it, perhaps because I had come up the road from Divis, where the riot was in its 12th hour, and stumbled into the crowd standing in the middle of the road saying their prayers. I was once again convinced that there will be a lot of trouble when he dies.

Tuesday, May 5

I turned off the lights and locked up at 1:45 this morning. Twenty minutes later I was roused by the clatter of garbage-can lids and whistles, coming from somewhere behind the house — from the monastery, it sounded like. I assumed it was a raid, some sort of swoop, mass arrests of known Republicans. I ran out of the house and started down the Kashmir; just past the pub I asked a man standing in his doorway what all the noise was about. He thought Bobby Sands

Continued on page 26



On the barricades: later, perhaps, the men will come.

D O N L A W P R E S E N T S

SIZZLIN' SUMMER



ICEBERG
FOGHAT
PAT BENATAR
JOURNEY
WHITE SNAKE

AT THE CAPE

Cape Cod Coliseum

Tickets available at Box Office, Ticketron, Elsie's Ticket Agency, Kenmore Sq. & Harvard Sq., 424-1300, Out of Town Ticket Agency, Harvard Sq., 492-1900, Concert Charge (all charge cards accepted) 426-8181.

Don't quote me...

Henning's off the late shift, Brookes leaves the Herald

by Dave O'Brian

John Henning, the competent, seasoned veteran of Boston TV news who was lured away from Channel 5 with a big-money deal five years ago, has been relieved of his 11 p.m. anchoring duties at WNAC-TV, Channel 7, effective July 6. After that date, Henning will be doing special projects and nightly commentaries, and will be participating in one of those triple-anchor arrangements at 6 p.m.

"It's got most people over here in a state of shock," said one member of the long-suffering Channel 7 news staff, which really should be used to such shocks by now. "Especially the advertising people."

Nonetheless, it's true. Despite the station's prior press release announcing that brand-new anchorwoman Susan Banks Brady — fresh in from her weekend anchoring and reporting duties at WKBW-TV in Buffalo (where, as it happens, she had worked for Peter Leone, the current Channel 7 news director) — "will share the anchor desk with Henning and (Brad) Holbrook at 11 p.m.," Henning was informed last Tuesday of the change in plans, as were his bewildered co-workers.

"I'm not surprised that people are unhappy," said Leone. "John is well-liked and well-respected in the newsroom. But in this business, things do change. We don't see it as a demotion. He hasn't been fired. He's been reassigned. When you're third in a race, you have to try new ideas."

One correction: while it is indeed true that Channel 7 news is still third in the race at 11, the station's early news has for some time now actually finished fourth in the ratings at six o'clock, behind *Happy Days* and *Good Times* on Channel 56. Now, once Henning's late-night role is so drastically reduced, what do you suppose the odds are that Channel 56's *Benny Hill* will become Boston's third-most-watched 11 p.m. offering? Or, for that matter, who will be able to tell the difference between Peter Leone's news shows and *Benny Hill*'s boob jokes?

Elsewhere: for six years now, one-time *Christian Science Monitor* promotion manager and ultra-right economics maven Warren Brookes has been



Henning: "reassigned"

practicing his own version of libertarian capitalist columnizing — complete with endless charts and graphs — on the op-ed page of the *Boston Herald American*. And his influence, for good or ill, has been enormous. Indeed, if any one person is to the Bay State's Proposition 2½ what zany Howard Jarvis was to California's Proposition 13, it is Brookes, who penned a column two days after the passage of Prop 13, in June of 1978, suggesting, "Instead of the Jarvis-Gann 1-percent figure, a cut to two or 2.5 percent of fair market value would have a wondrously salutary impact on this state's staggering economy — and a marvelously disciplinary impact on our politicians, bureaucrats, and big business."

Yes, that's how Warren Brookes writes, and for good or ill, he is arguably the most influential newspaper columnist in Massachusetts these days. And he knows it. And as of August 1, therefore, Warren Brookes will no longer be writing for the *Herald American*.

"Over the past two years, Hearst has absolutely destroyed that paper by cutting its budget

and laying off its staff," he said. "It's a big blow to see your editor (former *Herald* editorial-page editor Ken Thompson) get dumped unceremoniously, along with a lot of other people. I have nothing but praise for the people who are trying to get a pretty good paper out under those conditions, but I think my columns are good enough to reach a broader audience."

And so Brookes will leave the *Herald* when his contract expires, and he says his hope is to get his column syndicated. One widespread rumor has it, though, that once he has left the *Herald*, he will be snapped up by the *Globe*, which wants him but doesn't want to be accused of raiding its troubled competition's staff. On that subject Brookes chose to demur, more or less. "I'm not going to deny that possibility," he said, "but there have been no direct offers from the *Globe*. Just general discussions from time to time."

More Global Shifts, Meanwhile: Harry King, Evelynne Kramer, and Gerry O'Neill were Assistant Metro Editors. No more.

Now they are Senior Assistant Metro Editors. Got that?

Okay, there's more. Senior Assistant Metro Editor King will function as City Editor, see. Not to be confused with Senior Assistant Metro Editor Kramer, who will assist King, who will "take over daily supervision of the State House coverage" from Kramer, who "will also function as Urban Editor for City Hall and Urban Features."

Not to be confused with Senior Assistant Metro Editor David Morrow, who will function as Roving Editor. Not to be confused with Senior Assistant Metro Editor Gerry O'Neill, who will be in charge of the Features/Specialists Desk. Not to be confused with Senior Assistant Metro Editor Ross Gelbspan, who will "continue to function as Projects Editor," but who will also "act as assigning editor" for Specialists.

There's more, of course, but I've already given myself a headache. Suffice to say that the above is a mercifully brief synopsis of the latest middle (or upper-middle, or lower-middle) management shuffle at the *Boston Globe*, at least as outlined in a

memo to staffers by Assistant Managing Editor for Local and Regional News Bill Miller.

Who will function, no doubt, as Under Assistant West Coast Promo Man.

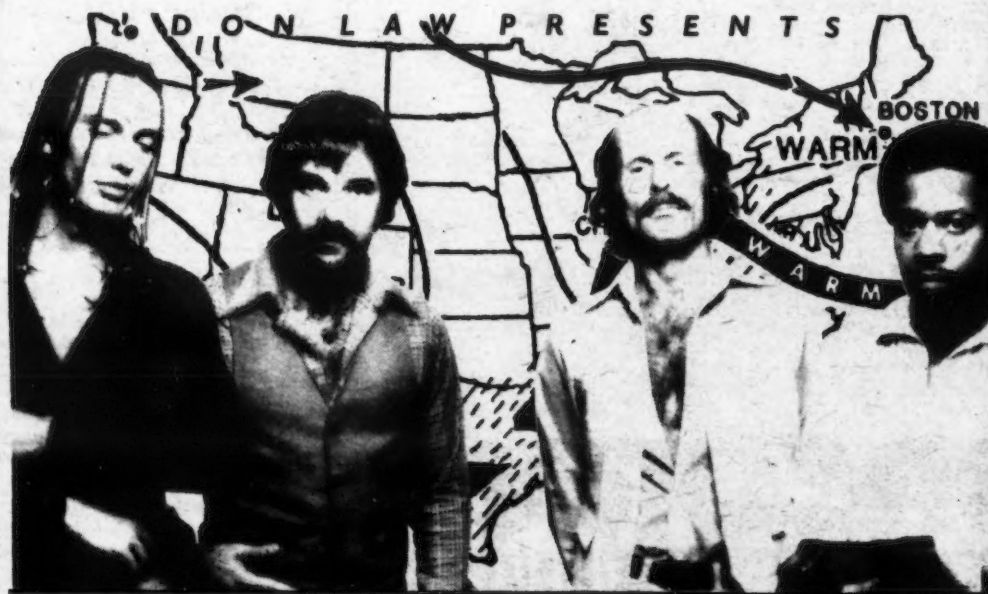
Another Tragic, Self-Defeating Blow to the First Amendment: Rick Vitale and Peter Landry, reporter and editor, respectively, for *North Shore Sunday*, showed up at Salem Superior Court to cover a pretrial hearing into motions offered by three defendants accused of bribery and extortion as a result of last summer's Ward Commission hearings into the messy state-construction scandal. Also present was freelancer Arthur Farley, who writes for several *North Shore* papers, and says that in 22 years of reporting he'd never before been booted out of a courtroom.

However, at the request of attorneys representing the defendants — former Essex County Commissioner Daniel Burke, former Essex County Dog Officer Paul Gaudet, and former official of Projection Construction Management Jerry Campana — Judge Andrew Meyer decided the press would not be allowed to cover the hearing.

"Philosophically, I am a great believer in the free press," said Meyer (who, ironically, served on the Supreme Judicial Court-appointed committee that opened up the state's courtrooms to cameras last year). But, he added, citing the Supreme Court's decision in *Gannett v. DePasquale* that it's the defendant, not the public, who has a constitutional right to a public trial, there will be no press allowed this time because of the likelihood of undue pretrial publicity.

Vitale objected and asked for time to consult a lawyer. The judge refused. And it was only after the hearing was held — behind closed doors — that *North Shore Sunday*'s lawyer got Meyer to admit that he ought to have held a hearing on the closure order before, you know, ordering it. So he scheduled one — after the fact.

Meanwhile, of course, *North Shore Sunday*, the *Beverly Times*, the *Lynn Item*, and the *Salem Evening News* all ran stories, under screaming "Judge Bars Press From Hearing" headlines. This, of course, gave more pre-trial publicity to the case than stories on the boring pretrial motions would have. □



WEATHER REPORT
July 11 7:30pm The Opera House \$12.75, \$10.75

Tickets at ORPHEUM THEATER, Ticketron, Elsie's Ticket Agency, Kenmore Sq. & Harvard Sq., 424-1300. Out of Town Ticket Agency, Harvard Sq., 492-1900. Concert Charge (all charge cards accepted) 426-8181.

METRO
DON LAW PRESENTS

THE VAPORS	The Atlantic	June 16 9:00pm	\$6.50
THE PSYCHEDELIC FURS	Mission of Burma	June 30 9:00pm	\$6.50
SQUEEZE		July 1 9:00pm	\$7.75
GANG OF FOUR		July 7 9:00pm	\$7.50
ROBIN LANE & THE CHARTBUSTERS		July 9 9:00pm	\$7.50

live video simulcast next door at Spitz all ages admitted \$4.50

Brought to you with a little help from **WBCN**

AT 15 LANSDOWNE STREET

Chapman

Continued from page 2

December 8. Late in the afternoon, Lennon walked out of the Dakota with a group. "Chapman approached Lennon with the album," Goresh said last winter. "He timidly held it in front of him. Lennon gladly took it and signed 'John Lennon 1980' across the cover. Then Lennon got into the limo."

After two hours, the photographer left, but Chapman stayed. Shortly before midnight, the Lennons returned to the Dakota. Chapman is said by police to have called out, "Mr. Lennon?" before assuming a combat crouch and firing his revolver. Afterward, police said, he sat down on the sidewalk and opened his paperback. Did he turn to page 80, where Holden talks about Ernie, the pianist in Greenwich Village?

"Ernie's a big fat colored guy that plays the piano. He's a terrific snob and he won't hardly even talk to you unless you're a big shot or a celebrity or something, but he can really play the piano. He's so good he's almost corny, in fact. I don't know exactly what I mean by that, but I mean it. I certainly like to hear him play, but sometimes you feel like turning his goddamn piano over. I think it's because when he plays, he sounds like the kind of guy that won't talk to you unless you're a big shot . . .

"It was very phony — I mean him being such a big snob and all. In a funny way, though, I felt sort of sorry for him when he was finished. I don't even think he knows any more when he's playing right or not. It isn't all his fault. I partly blame all those dopes that clap their heads off — they'd foul up anybody, if you give them a chance."

How much had Lennon become Ernie? Moore, last winter, recalled a conversation with Chapman about how the Beatles' success had turned them into snobs: irreverent and even sacrilegious. "I can remember one night we had a discussion at home, about that comment by one of the Beatles (Lennon) that they were more popular than Jesus Christ. I remember him saying, 'Who the hell are they to compare themselves to Jesus?' He harped on it a little. He thought they were being a bit arrogant."

"I couldn't help myself," a police source quoted Chapman as saying immediately after the slaying. "Most of me didn't want to do it, but a little of me did." After talking with Chapman on the phone, the Reverend McGowan reported Chapman told him, "Although I understand what I've done, and although it was well planned by me, I do not understand why I did it."

If Holden and Chapman are both catchers in the rye, they see themselves as victims of societies they can't seem to escape or explain. But they are victims of different societies. Holden tells his story from the safety of an institution, receiving psychiatric help because he got "pretty run-down and had to come out here and take it easy." The accused killer Chapman resided in Rikers Island prison this winter, where he spent time with psychiatrists, doctors, and attorney Jonathan Marks. Like Holden, Chapman is pleading insanity. Insane or not, Holden is guilty only of being anti-social. But if Chapman is proven insane, he could be acquitted for the murder of John Lennon.

Holden is a fictional character who for the last 30 years has jolted millions into an awareness of the insanity around them. Chapman is an alleged murderer who in 1980 jolted millions into an awareness of the insanity around them. He is the 1980s' catcher in the rye. □

THE
GUARANTEED
CLASSIFIED
It runs til it works
Call 267- 1234.

FLOURCHILDS
FACTS

Our Italian Pie dough is kneaded and baked daily on the premises.

We strive to have all our items the best and freshest we can buy. We hope this is evident in your meal.

All menu items are available for take out. If ordering Italian Pie please allow 20 minutes for baking time.

42 Charles St.
Boston, Mass. 02114
523-9768

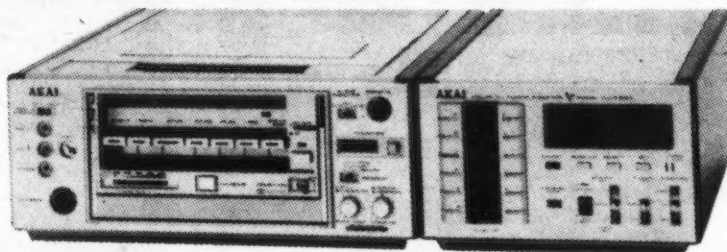
Make Your Next Cut...
...a Hit!



Only Popcorn carries the music and movies you want and the equipment to play them on. Our trained sales staff will help you find what you need at a price you can afford. Stop by and discover a number of audio, video and car stereo products as unique as we are.

AKAI

BRING THE
OUTSIDE IN!



At a time when most video tape recorders seem to be products from the same assembly line, it's refreshing to offer a standout like the AKAI VPS-7350. This recorder is simple enough for the video novice, yet it won't disappoint the true enthusiast. To wit: for the creative owner who cares as much about sound as the picture, this AKAI offers stereo audio with Dolby "B" noise reduction — no other manufacturer has that combination. That bit of performance is built into a two-piece portable VHS recorder with both 2 and 6 hour speeds, fast and slow play, freeze frame and variable frame advance. The programmable tuner section doubles as the AC adaptor and power pack charger.

Of course, all those fancy features would be for naught if basic video performance were sacrificed. Rest assured, we can happily report that the AKAI's color fidelity and sharpness are exceptional. And as a finishing touch, the military-gear appearance common to portables has been replaced by elegant styling that sits well in any decor.

Visit Popcorn for a look at the AKAI VPS-7350 and its companion camera. Our staff can guide you through a "hands-on" demonstration and show you how to bring the beach, the slopes or any outdoor action to your home TV screen. And ask about our video tape club. POPCORN — see us for answers to your video, hi-fi or car stereo needs.

POPCORN
HOME ENTERTAINMENT CENTERS

STORE HOURS — MON, WED, THUR, FRI — 11-9:30
TUES — 11-6; SAT — 10-6

DEDHAM
ROUTE 1
PROVIDENCE HIGHWAY
326-0507



DANVERS
ENDICOTT SQUARE
(ACROSS FROM LIBERTY TREE MALL)
777-4740

The Paradise
967 Commonwealth Ave. Boston
Boston's Best Concert Club

KROKUS

Trapeze
Tonight, Sat., June 6
8:30pm \$5.50

THE PERSUASIONS

Patty Larkin
June 10 8:30pm
\$4.50 in adv., \$5.50 day of show

THE STOMPERS

Face To Face
June 11 8:30pm
\$4.50 in adv., \$5.50 day of show

PHOEBE SNOW
WBCZ
Fri., June 12
8:30pm \$9.50
One Show Only

THE EGGS

Keeper
Sat., June 13 8:30pm \$3.75



From England
999

The Rattlers WBCZ
June 17 8:30pm
\$5.50 in adv., \$6.50 day of show

DAVE MASON
The Creamers
June 18
8:30pm
\$8.50
WBCZ

BEAVER BROWN

Fri., June 19 8:30pm \$4.50

NEW ENGLAND

The Lines WBCZ
Sat., June 20 8:30pm \$5.50

BRAM TCHAIKOVSKY

New Models
Sun., June 21 8:30pm
\$4.50 in adv., \$5.50 day of show

KID CREOLE &
THE COCONUTS

Suade Cowboys
June 22 8:30pm \$5.50



STIFF LITTLE
FINGERS

The Dark
June 23 8:30pm \$4.50

ROGER MCGUINN

June 25 8:30pm \$5.50

NEIGHBORHOODS

Fri., June 26 8:30pm \$4.50

PRIVATE LIGHTNING

Planet Street
Sat., June 27 8:30pm
\$4.50 in adv., \$5.50 day of show

MOTHER'S FINEST

July 2 8:30pm WBCZ
\$4.50 in adv., \$5.50 day of show

Acoustic & Electric
JORMA KAUKONEN

July 8 8:30pm
\$5.50 in adv., \$6.50 day of show

BLACK FLAG

Sat., July 11 8:30pm
\$4.50 in adv., \$5.50 day of show

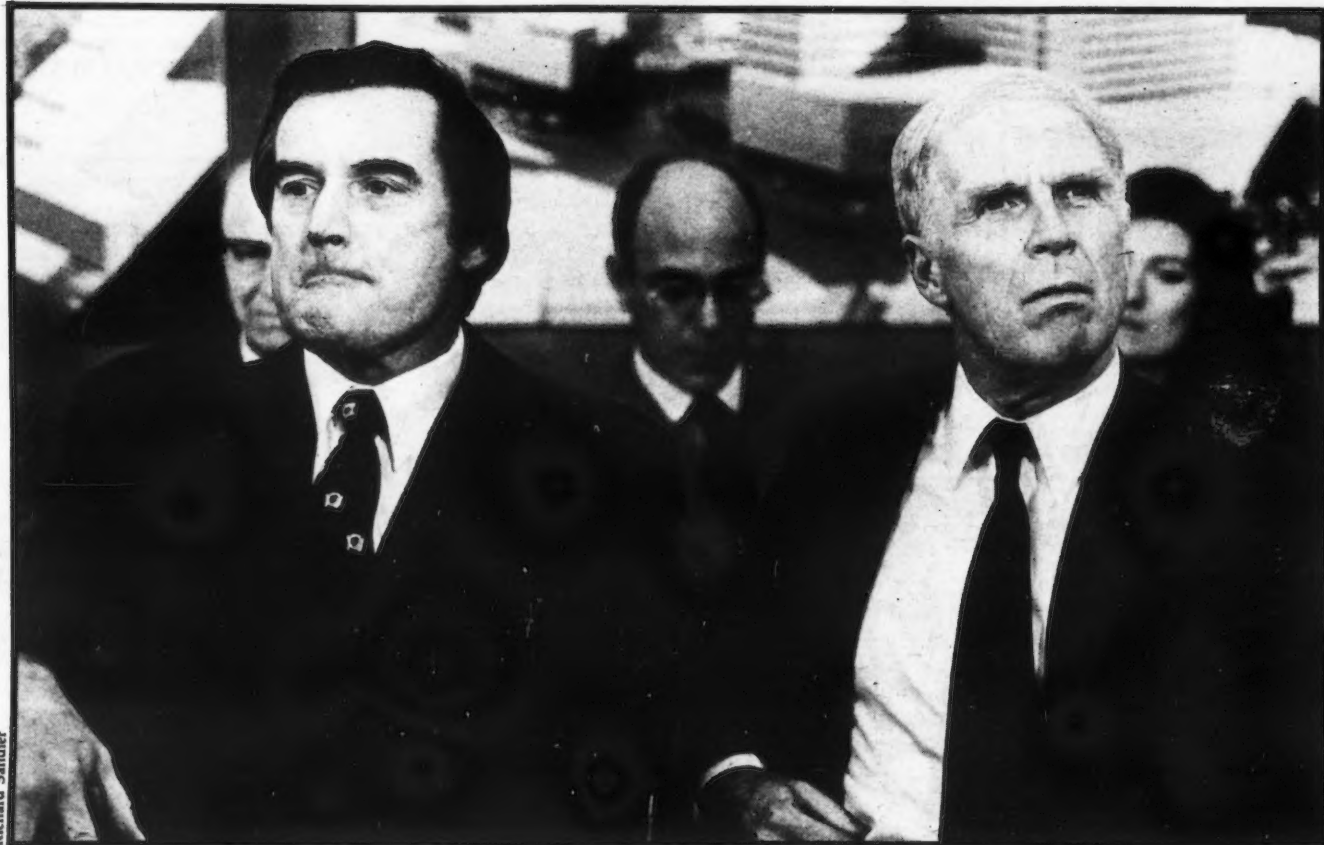
COMING

Jesse Winchester July 14
Janis Ian July 15

The Box Office is open Monday thru Friday from 12 to 6 P.M. and Saturday and Sunday from 1 to 6 P.M. Tickets also available at Ticketron. Out of Town, Grace Ticket Agency in Worcester. Open Door in Brockton. Ticket Center in Acton and Concord and Elite's Ticket Agency in Kenmore Sq. and Harvard Sq. Positive photo ID required. Phone: 254-2052.

Talking politics

One sinks, the other doesn't: The vox unpopuli



Richard Sandler

by Tom Sheehan

Popularity polls be damned. Michael Dukakis? Big deal. Barry Locke? So what? Eddie King knows one thing: no matter how bad things may now look for him, he's still got Kevin H. White around to brighten them up some.

The reason may be traced to one of the first laws of Massa-

chusetts politics: the two top dogs — the governor and the mayor of our capital city — are continually compared, and, if anything, the comparisons are more frequent and more pointed if the dogs in question can't stand each other. Which is certainly the case at present: the feud apparently dates to King's days at the Massa-

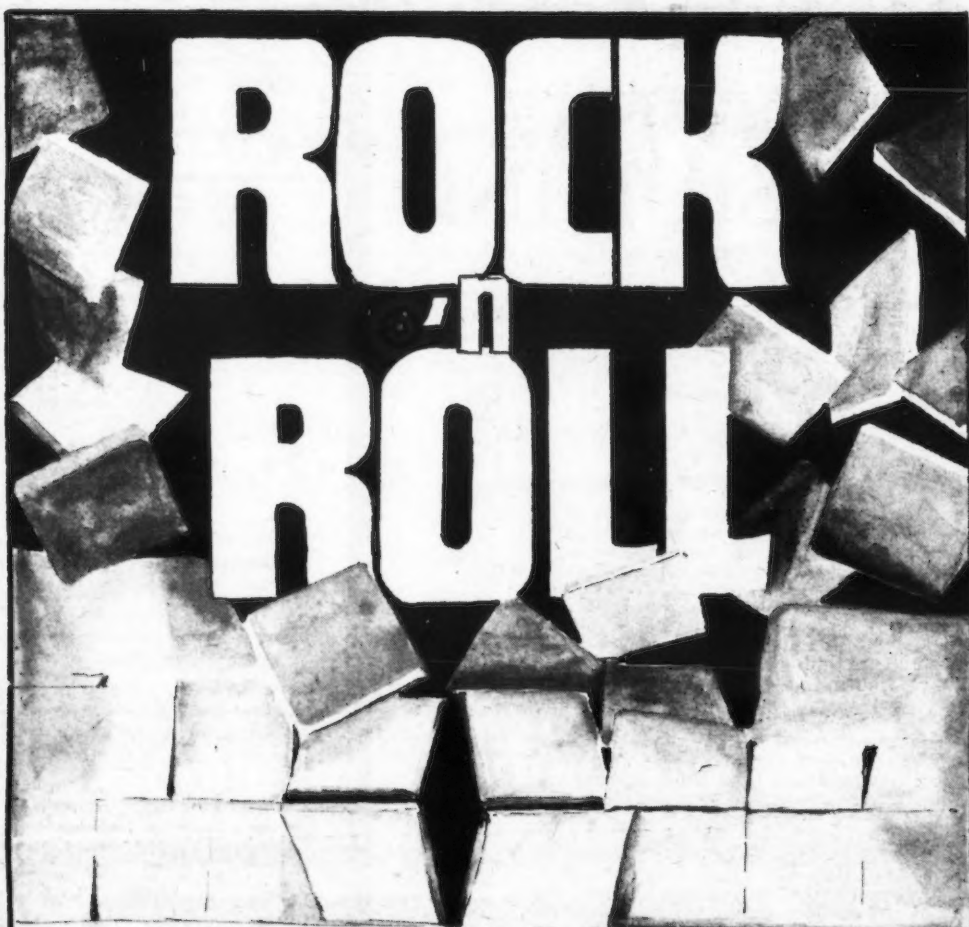
chusetts Port Authority, Massport, when the aggressive young mayor sided with East Boston residents against airport expansion, and it certainly didn't diminish any when White refused formal endorsement of King after the latter had won the 1978 Democratic nomination for governor. Then, when it seemed

every other appointee of King's in his early days at the State House was of either questionable or fabricated background, White publicly gloried in the new governor's incompetence as openly as he savored Jimmy Carter's.

Today, the situation is pretty much reversed: while the mayor, aware that King holds life-or-

death power over his soon-to-be-2½-ravaged town, has studiously avoided saying nasty things about the governor — he even told a group of East Boston residents recently that King was "doing all right" and could "stay there (in the governor's chair) forever," according to state Senator Michael LoPresti of Eastie — King can hardly restrain himself from holding Boston and its mayor up for criticism. His first broadside came in the late winter, when he accused White of "saber-rattling" over the effects of 2½, but he soon toned down his remarks, saying that he wanted to succeed politically, and he wouldn't if Boston went under. Recently, though, perhaps as a result of White's complete vulnerability, he has stepped up the attack once more, noting in a widely reported comment to a group of Boston legislators that receivership might not be a bad thing for Boston. And then last week, as he and 11 other local officials from across the nation (all Republicans except for King) emerged from a White House meeting with President Reagan, he announced that every city and town in his state was coping well with 2½ but for Boston. Since White has long held dreams of attaining national political office, and since those dreams have once again been effectively blown out of the water (as they were by busing back in the mid-'70s), King was rubbing salt in a very recent mayoral wound.

Of course, just about everybody these days is kicking the mayor, whose political fortunes are probably at an all-time low. "Does he have a credibility problem?" asked one knowledgeable political observer who's recently traveled across the state. "He's got a survival problem. Kevin has become a laughingstock throughout the state, and has eclipsed Ed

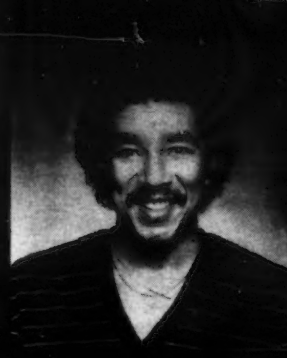


**BREAKS OUT
EVERY NIGHT AT
CELEBRATION**

533 Commonwealth Avenue, Kenmore Square, Boston
Neat attire. 18 year olds welcome with proper ID.
536-1950

Alan Haymon Presents

at the
**BERKLEE PERFORMANCE
CENTER**



**SMOKEY
ROBINSON**

June 22nd, 2 shows,
7:30 and 10:30 p.m.

CRUSADERS

June 28th
7:30 p.m.



**HERBIE
HANCOCK
TONY
WILLIAMS
RON CARTER**

June 29th 7:30 p.m.

All tickets on sale at the Berklee box office, Out-Of-Town Concert
Charge: 426-8181, Nubian Notions, and Strawberries.

King as the buffoon to laugh at." Which is no small accomplishment, since King has been quite effectively playing the buffoon himself. Some of the governor's blunders have been incomprehensible. Back in January, when he submitted a business-as-usual state budget that provided for a mere trickle of new state aid to the 2½-pressed cities and towns, he provoked howls of protest, and risked losing his natural constituency with the cost-cutters who dreamt up 2½. That storm abated after King thought better of his budgetary plan and came up with a second one, this one cutting social-service funding in order to help out the locals, but it's hard to believe that the recent praise he's won for that reversal is entirely whole-hearted, for even the Barbara Andersons and Warren Brookeses must now doubt his competence.

And although it's early in the 1982 gubernatorial sweepstakes, polls done for several potential contenders — and polls done for King himself — show the governor in terrible shape. Polls done recently for Lieutenant Governor Tommy O'Neill show King trailing even O'Neill; polls done for King show a popularity rating about 25 points below that of the average politician — and that is after a rise of about 15 points in recent weeks. "He's still in desperate straits," said a long-time King operative, "but he's moved from being one of the least popular politicians in America." He could even move back into the governor's chair for another four years, many veteran State House politicians agree. "Right now I don't imagine he has a prayer," said one. "But he has one thing that could conceivably save him: if he's able to stagger into the September primary in '82 with no new state taxes, enough people might say, 'Well, he's glassy-eyed

Continued on page 20



New England Chapter, American Associates Ben-Gurion University of the Negev
cordially invites you to a
N.E. Premiere of Mel Brooks new film

"HISTORY OF THE WORLD — Part I"

Sack Cheri II, 50 Dalton St., Boston
Thursday, June 11, 1981, 7:30 p.m.

Cocktail Reception and Social immediately following at the Tennis & Racquet Club, 939 Boylston St., Boston

Sponsored by The New Leadership Committee
Live music — Master of Ceremonies - Frank Avruch
General: \$20 per person, Sponsor: \$50 per person
Contributions are tax deductible.

Proceeds to the Scholarship Fund of Ben-Gurion University of the Negev

Reservations may be made by telephone. Tickets may be purchased at the door.

EVERYTHING MUST GO!!!

from our Natick Store!

EARDRUM is leaving Natick and NOTHING can be left behind!
your chance to take advantage of fantastic equipment at
ridiculous prices! HUNDREDS of special demo items and
one-of-a-kinds which MUST be sold NOW!!!! Regular stock items
at unbelievable prices with full manufacturer's warranty.

NO REASONABLE OFFER REFUSED!!

ALL our Home Stereo is on SALE!!!

NAD	JVC	BOSE	JBL
ONKYO	SHERWOOD	DCM	MARANTZ

and More!!!!

ALL our Car Stereo is on SALE!!!!

GRUNDIG	PIONEER	BLAUPUNKT	ROADSTAR
JENSEN	CLARION	AVID	and More!!!!!!

Expert Installation available on premises

TAPE SPECIALS

TAPE SPECIALS

MAXELL

UD C-90	\$2.25 ea
UDXL C-90	\$2.89 ea
XLS 90	TOO LOW TO QUOTE

TDK SA C-90 \$2.79 ea

Available at Medford & Natick ONLY!!!

Limit 24 Customer
NO CREDIT CARDS!

We're waiting for the Truck!

Remember: GREAT SAVINGS on almost everything in stock at all our Store Locations!

NATICK LOCATION:
Route 9 Eastbound
(across from Sears)
Dial EAR-DRUM!!!!

NATICK STORE HOURS:

Mon.-Fri. 11:00 to 9:00
Saturday 10:00 to 6:00

EARDRUM

Your favorite store for stereo!

HARVARD SQUARE

864 1155

16 Elliot St. (Across
from Brattle Station)

BURLINGTON

273 1105

Rt. 3A (By
Building 19 1/2)

MEDFORD

(95) 3367

25 Revere Beach Pkwy
near Wellington Station



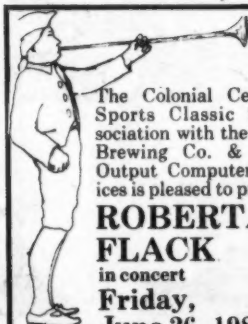
Summer Preview '81

issue date
June 16th

ad deadline
June 5th

advertising information
and space reservations
call (617) 536-5390

Phoenix
One Hundred Massachusetts Avenue,
Boston, Massachusetts 02115



The Colonial Celebrity Sports Classic in association with the Miller Brewing Co. & Input Output Computer Services is pleased to present

ROBERTA FLACK
in concert
Friday,
June 26, 1981
a get away weekend opportunity with every ticket.
at the
Sheraton Boston Hotel
Grand Ballroom
Celebrity Cocktails 8:30 PM
(cash bar)
Concert 9:30
Reserved Seats \$20*
and
Saturday & Sunday, June 27 & 28, compete with your favorite celebrities at Tennis, Golf, Racquetball, Volleyball, Walleyball, Ping Pong, Backgammon, Whist, & Bridge (Entry fee \$20 for each sport)

Colonial Hilton Inn
Rt. 128 & Exit 31
Lynnfield, Ma.
Proceeds to the United Negro College Fund

For more information (617) 861-7371
Tickets go on sale June 3
at Strawberries & Bostix

On the waterfront

The political brawl over the East Boston piers



Cynthia R. Benjamin

The view from Eastie: the governor loses one.

by Michael Rezendes

James Carlin, the Commonwealth's super booster, its secretary of transportation and construction, the man guilty of giving us "Make it in Massachusetts," is bullshit. With good reason. He has been snookered by the arch-enemies of his boss, Governor Ed King, over at the Massachusetts Port Authority, or Massport. "They don't know me over there," Carlin told the *Phoenix* last Wednesday. "They don't have to be cunning with me."

Maybe they don't have to be, but they were anyway, in a dispute over what is to be done with 35 acres of prime waterfront land known simply as the East

Boston piers. Massport (which owns the property), the city, and East Boston community groups are united in the belief that the property, which offers a striking view of the Boston skyline, should be reserved for housing, recreational, and commercial purposes. King, on the other hand, sees the property as a future storage site for coal and worries that Massport's plans might present an obstacle to the construction of the third Harbor tunnel he covets.

Last week brought a major step toward resolution of this dispute. Keeping in mind that Carlin is bullshit, you can guess what seems the more likely fate for

the East Boston piers.

The piers were taken by eminent domain in 1959 by a Massport on the verge of a period of explosive growth at Logan Airport, growth that took place at the expense of densely populated East Boston neighborhoods, which lost nearly 140 acres of recreational land to Massport. While much of this land was used to accommodate new runways at Logan, the piers, with the exception of one lone building, remain vacant. Since the 1960s, neighborhood groups in East Boston have fought to get the land back. For many years, their

major opponent was King — the executive director of Massport from 1963 to 1974, when he was fired by new Massport directors who believed the East Boston community ought to survive.

While at Massport, King maintained the piers were needed to develop a maritime-cargo facility. But because the piers are based in a residential neighborhood with narrow streets, the post-King Massport instead has been developing increased maritime-cargo capacity at two sites in South Boston. In 1976, Massport decided it no longer needed the piers and made it a matter of policy to make the land available for community use. In its 1976 "master plan," a long-range planning blueprint, the board of directors said the "piers are not needed for seaport activities . . . The best use of this land is for residential, recreational, or other purposes related to the development of the East Boston community."

But King, as noted, has other plans for the piers. And for that reason, he has, since his election as governor, in 1978, opposed on-again, off-again negotiations between Massport and the Boston Redevelopment Authority (BRA) to come up with a plan to develop the long-vacant land for community purposes.

Nonetheless, Massport and the BRA finally reached a preliminary agreement last February. And on May 19, only two days before Massport was scheduled to take a final vote on the agreement, Massachusetts Turnpike Authority Chairman John Driscoll sent a letter to Massport asking that the agreement include an "unqualified guarantee" that any construction on the piers not prevent construction of a third Harbor tunnel. Driscoll also asked to review the language of the agreement before it was voted on.

On the following day, less than 24 hours before the scheduled vote, Secretary Carlin, who was new to the job (and Massport politics) since he was pressed into service to replace the suspended Barry Locke, had his first meeting with Massport Board Chairman Robert Weinberg and the authority's executive director, David Davis. At this, the 11th hour, Carlin asked for a one-month de-

Continued on page 22

HARVARD SQUARE TALENT Presents

Advance tickets at Ticketron, Concert Charge and other usual outlets.

Advance tickets at Ticketron, Concert Charge and other usual outlets.

June 9 (J. Swifts)
Wood N' Steel
Orleans also appearing at Headliners, N.H., June 20

June 10 (J. Swifts)
The Original Soul Men
SAM & DAVE

June 11 (J. Swifts)
Jose Feliciano
with **THE STEVE GEYER BAND**

June 12 (J. Swifts)
MIDNIGHT TRAVELER

June 13 (J. Swifts)
The Atlantics
plus Face to Face

June 16 (J. Swifts)
BUDDY GUY and JUNIOR WELLS

June 17 (J. Swifts)
TAJ MAHAL

June 18 (J. Swifts)
NERVOUS EATERS
PLANET STREET

June 19
Bill Chinnock
at Headliners North

June 19 & 20 (J. Swifts)
Pat City

June 24 (J. Swifts)
the Stompers

June 30 (J. Swifts)
THE VENTURES

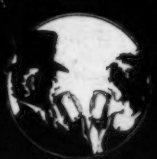
Coming July 31
One Night Only!

Exclusive Boston Appearance North
American's Tribute to the Rolling Stones
Bradford Hotel Ballroom, Boston Watch for Further Info

Blushing Bride

Headliners North

14 1/2 RAILROAD SQ. NASHUA, N.H. 03060
(603) 889-8844



Jonathan Swift's
HARVARD SQUARE PUB

Entertainment Nightly
30 Boylston St., Harvard Sq.
661-9887

CUT OUT & SAVE THIS AD.

Camel Lights come out



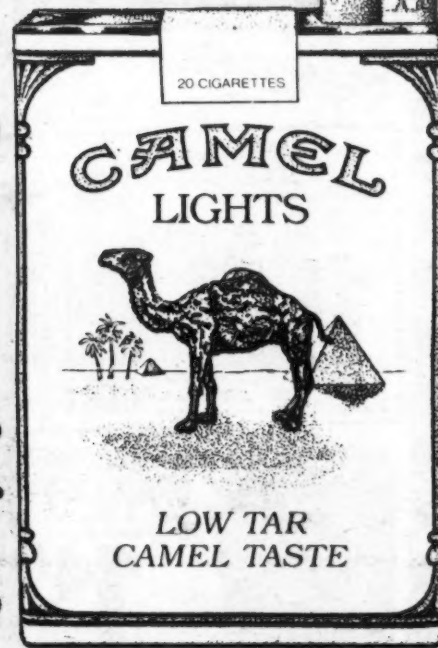
in a new pack.

8 mg. "tar", 0.8 mg. nicotine av. per cigarette by FTC method.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

Same low tar,
same Camel taste.

CAMEL
Where
a man belongs.

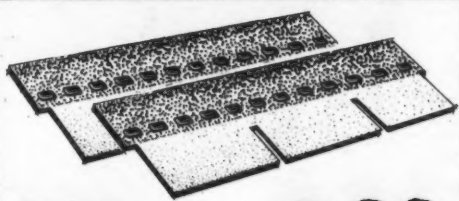


CLOSEOUTS SECONDS SURPLUS BUILDING MATERIALS

GROSSMAN'S

BARGAIN OUTLET

SUPER SAVINGS



ROOF SHINGLES

Labor saving metric size asphalt roof shingles. Most popular colors. Minor imperfections do not affect use.

6⁸⁸

BUNDLE

Compare to 9.99 if perfect

FREE 1LB. Galvanized roofing nails with every bundle of shingles

THE ORIGINAL DAY/NIGHT BUG KILLER BY FLOWTRON



Reconditioned with Full Factory warranty. Operates on household current, U.L. approved. While they last....

1/3 ACRE
10 WATTS **\$38**

3/4 ACRE
30 WATTS **\$66**

GENUINE KENTUCKY WHISKEY BARREL PLANTERS

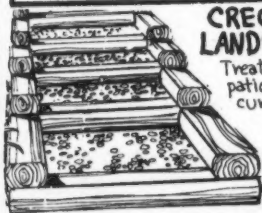
You can't buy a better planter than an oak barrel.

6⁹⁹

Our reg. 8.99



SAVE \$2



CREOSOTE TREATED LANDSCAPE TIMBERS

Treated to retard decay. Use for patio and garden borders, stepping, curbs, retaining walls.

4" x 5" x 4' (Rounded Edge) **2³⁹**

4" x 5" x 8' (Rounded Edge) **4¹⁹**

4" x 6" x 6' (Square Edge) **3⁸⁸**

6' x 7' STOCKADE FENCING

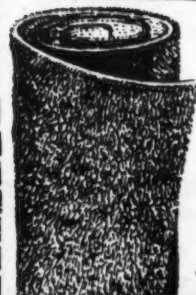
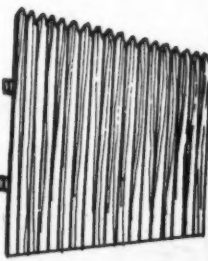
Add privacy and good looks to back yard or patio with economical stockade fencing. Easy to install nail-on sections.

15⁹⁹

SECTION

Compare to 21.99

4" x 4" x 8' Posts... 2.99



6' WIDE GREEN GRASS CARPET

Some 1st's, some 2nd's, we got it all! Use indoors or out!

1⁴⁹

Lin. Ft.

Indoor/Outdoor need punch carpet, several colors... 109 Lin. Ft.



BRIGHTON
N. BEACON & MARKET ST.
783-1906

OPEN 10 WEEKDAYS SATURDAY 8 30-5 30

Furthermore...



The US attorney: first the column, then the motion

Out on maneuvers: Harrington tries to move Tauro out of the Kelly case

by Charles P. Pierce

When the extortion trial of former state Senator James A. Kelly Jr. ended in a mistrial, on April 30, hardly anyone involved was pleased. With the jury deadlocked at 11-1 to convict him, Kelly knew that he was a lot closer to a trip upriver than he'd anticipated. US Attorney Edward F. Harrington, on the other hand, was furious at Judge Joseph Tauro for declaring a mistrial after the jury had deliberated only 11 hours.

Perhaps the only people even marginally happy with the situation were the reporters who had listened to the case for some 25 days. Of course, they had been denied a definitive conclusion, but there were compensations. After all, you can cover politics and the law for a long time before you hear a US attorney refer loudly to a sitting federal judge as a "fucking prick" in the corridors of a federal courthouse.

Harrington's impolitic explosion last April was the emotional equivalent of the maneuverings he began last week in Tauro's court. Harrington asked that a scheduled June 9 hearing into a defense motion to acquit Kelly be postponed until June 16, claiming he needed the delay in order to prepare a motion of his own. That motion would ask for "disqualification of the trial judge whose impartiality... has been questioned in the public media." Like many elements of the government's oft-comic pursuit of Kelly, this latest move is touched with no little absurdity.

The flap concerns 1966 legislative hearings into charges of contract-selling within the administration of Governor John Volpe. Kelly, then a freshman senator, chaired the investigations committee. Tauro was Volpe's chief counsel. It is alleged that Kelly agreed to withhold the committee's report until after that year's gubernatorial election, so as not to damage Volpe's campaign. (It should be noted that the strategy apparently didn't work. Committee Democrats leaked the report, Volpe won big anyway, and no prosecutions were forthcoming.)

Harrington's motion came on the heels of a column by David Wilson in the June 1 *Globe*. In his column, Wilson discussed the 1966 hearings, painted Tauro as Volpe's liaison with Kelly's committee, and implied that Tauro's handling of Kelly's case was a form of returning the favor. "Reward your friends and punish your enemies," read Wilson's lead. "A favor deserves a favor."

Both dailies jumped on the issue. The *Herald* noted that its own Peter Lucas had raised similar questions on May 20, and that Lucas's column must have been the one that perked up Harrington's ears. The *Globe*, on the other hand, said that Harrington "was apparently referring" to Wilson's column.

Harrington, who refused to comment on his motion, must have loved watching the dailies scramble. It so obviously suited his purpose, that purpose being to put enough public heat on Tauro that the judge will feel obligated to remove himself from the case. Given the choice, Harrington would rather try this case before Torquemada than Joseph Tauro. Cynical types have already begun to point out that the Wilson column was immediately followed up by a motion based largely on its contents and proposed by a US attorney who

has had a career of playing the press like eight kinds of violin." "I think he's afraid of losing that second trial," said one State House veteran. "Above all, he doesn't want another trial before Tauro."

Harrington has very good reason to feel this way. Tauro continually riddled Assistant US Attorney D. Lloyd Macdonald during the first trial, often with extraordinarily blunt reprimands. The question now turns on Tauro's motivation. There are clearly more compelling reasons for the judge's behavior than some 15-year-old State House dealings.

In brief, the case that the US brought against James Kelly was a botched hodgepodge. That the government came so close to winning owes more to the presumption of guilt against indicted politicians than to any sort of prosecutorial expertise. All the crucial witnesses appeared under grants of immunity. The case was vitally dependent upon the testimony of noted fixers William and Frank Masiello, from whom Kelly is alleged to have extorted money. Both men have told so many stories so often that they are walking examples of reasonable doubt.

Further, Macdonald's performance was a debacle. He often got so tangled up in himself that Tauro took the opportunity to ask the prosecutor's questions for him, which rings somewhat ironic in the light of Harrington's recent motion.

And Tauro has a reputation among lawyers as being a "defendant's judge," a reputation he developed long before Kelly appeared before him. "Prosecutors," one source familiar with the judge said, "hate the guy."

In the course of the trial, the prosecutors were most clearly displeased with Tauro's frequent reprimanding of Macdonald, his charge to the jury (which said, in essence, that convicting Kelly required that the jurors believe both *les freres* Masiello, and his declaration of a mistrial. Comes now the US attorney to attribute a motive to these actions.

Harrington's motion resembles nothing more than a ploy typical of a desperate defense attorney. When your case is hit below the waterline, fire a broadside at the judge. There is little indication that Harrington will be any more successful at it than his brothers in court have been in the past. "Tauro will not take himself out," opined a prominent attorney familiar with such cases. "That's indicated by the way he's going to handle it. He's not going to soft-pedal it; he's going to hear it in open court. He's not going to have his name sullied in open court, or in the *Boston Globe*. Harrington's going to have to come up with chapter and verse. What's he going to do? Introduce Wilson's column?"

Moreover, in this state, if all judges who had at one time crossed paths with pols involved in cases before them disqualified themselves, half the benches in the Commonwealth would be empty. Take, for example, Tauro's colleague on the federal bench, Walter Jay Skinner.

Skinner was counsel to the legislature's crime commission in 1962. Later, Governor Francis Sargent twice nominated him to the state bench, only to have the Executive Council veto the idea.

Continued on page 22

**THRIFTY
DISCOUNT
LIQUORS**
THE PRICE LEADER



**Taylor
California
Cellars Dry
Red & Dry
White**
\$3.99
1.5 ltr.

**O'Keefe
Canadian Ale**
\$10.99^{cs.}

**Harvey's Bristol
Cream**
\$6.79
750 ml.

Schlitz
12 oz. cans
\$7.00
case

BONUS! The first 50 people to take advantage of our great price on a case of O'Keefe Ale will receive a **FREE** pair of tickets to the new hit musical "Something's Brewing In Gainsville" at the Charles Playhouse. This offer is good at our Fresh Pond location only.

BONUS!

**DON'T MISS
THE
MIRACLE**

**SOMETHING'S
BREWING IN
GAINESVILLE**

TICKETRON
Info: 426-6912
Group Sales: 542-3204
TELE-TRON (617) 426-8363
CHARLES PLAYHOUSE

**Czar Vodka &
Gin**
\$7.99
1.75 ltr.

**Hardy's
Australian
Wines**
3 bottles for
\$9.99

V. Durand
1979 Beaujolais-Villages
\$2.99
750 ml.

**Freixenet
Cordon Negro
Methode
Champenoise**
\$3.99
750 ml.

**FRESH POND
DELI SPECIALS!**

Virginia
Baked Ham **\$2.99** lb.
Roast Beef **\$3.99** lb.
Brie **\$3.99** lb.

**Almaden Mt.
White Chablis**
\$3.99
1.5 ltr.

Three Convenient Locations

215 Alewife Brook Pkwy. at
Fresh Pond Circle, Camb.
547-8767, 547-8782

13 White St. in Porter Sq.
Shopping Center, Camb.
547-3110

755 Gallivan Blvd. at
Neponset Circle (next to
Stop & Shop) Dorchester
436-3815

Sporting eye

Hagler takes care of business

by Michael Gee

PROVINCETOWN — When Marvin Hagler says, or even hints, that he is fully prepared to knock an opponent's block off, this reporter is inclined to believe him. "I want this guy (challenger Vito Antuofermo) in the worst way," Hagler told members of the press and delighted vacationers visiting his Cape Cod training facility last Tuesday. "I want to go out and do my job."

His job, of course, is beating up on people inside a ring, at which Hagler is the undisputed leader in his profession among all humans weighing not more than 160 pounds. Now, no fighter ever lived who didn't predict victory before a championship fight (at least no fighter within earshot of the press), but Hagler's words, and his camp here, reveal much about his attitude as middleweight champion. A man who was once a flamboyant, mouthy challenger, clearly patterned on Ali, is now a low-keyed, businesslike, sensible champion. Ironically, this change has made Hagler a much more distinctive figure in the world of boxing, where reality is usually obscured, not confronted.

Which is understandable, for the inescapable reality of boxing is, after all, pain, whether the self-inflicted kind Hagler endures in camp or that in fighting itself, which is simply the act of hurting other people more successfully than they hurt you. Hagler said last week, in a calm and matter-of-fact tone, that he feels "a lot meaner than I have for my other fights." Being mean is just good business in his business, and he didn't expect anyone to regard it as anything else.

To promote his bellicosity further, Hagler has gone and hired a new sparring partner, Benny Briscoe of Philadelphia. Despite advanced age (he was a local Delaware Valley favorite when I was in high school) Briscoe retains credentials; as Hagler noted approvingly, "He's fought three times for the championship. He never backs up — a tough, dirty fighter. Fresh meat — that's what I call new sparring partners — fresh meat keeps you humpin' and honest all the way to the end of training, when you might get a little lazy."

No one could ever accuse Hagler of

laziness. He prepares diligently for each fight, and appears to draw much personal satisfaction from the dreary routine of training here in a massive but mostly empty hotel straight out of *Stardust Memories*. He dwelt on his daily schedule with fondness.

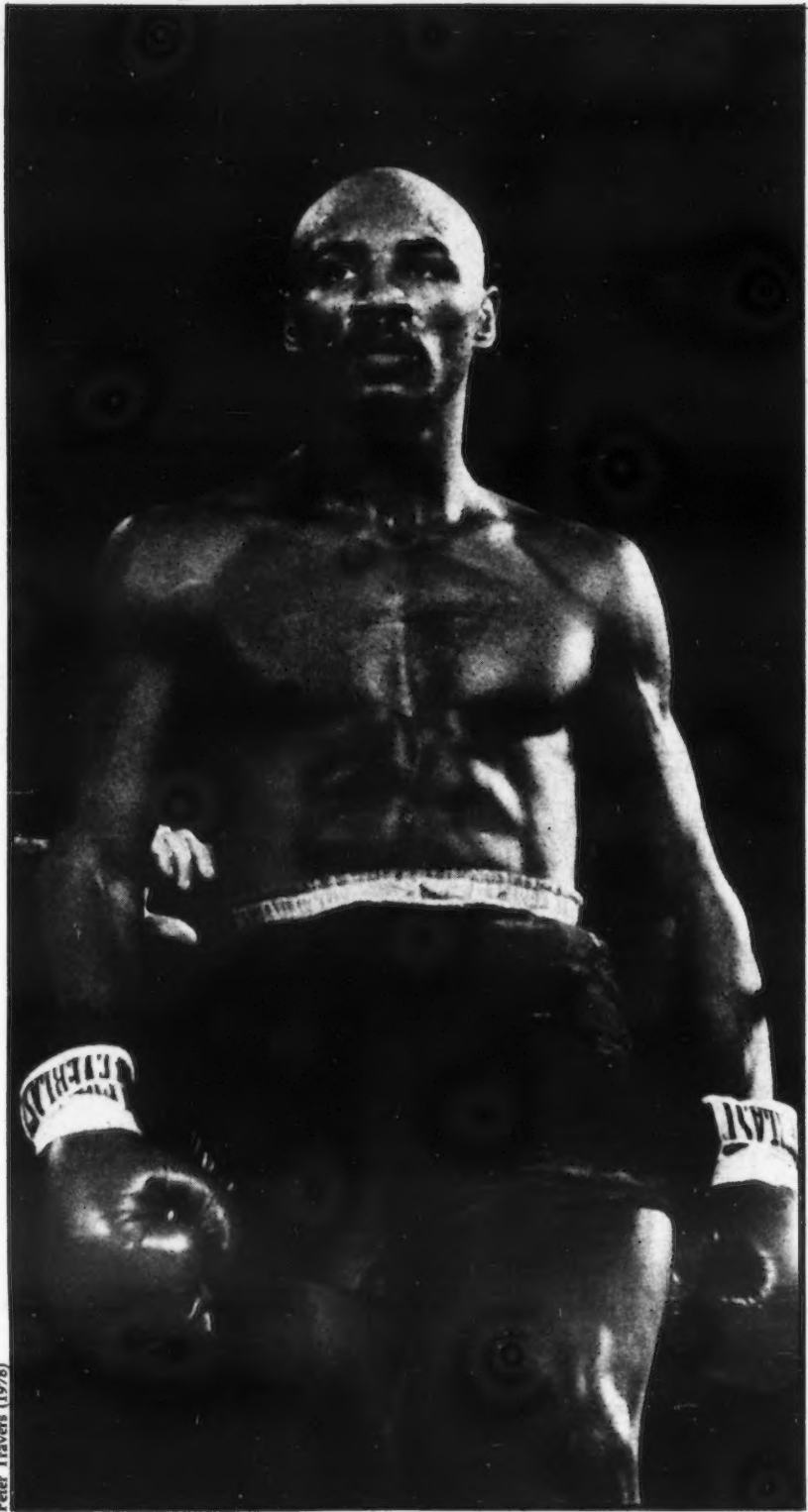
"Well, first at 6 a.m. I get this wake-up call from the desk, where the guy's got a real nasty voice that makes you want to get right out of bed (the telephone call — hell, the long-distance call — would seem the only sane method of awakening a world-champion boxer). Then we go out on the dunes and run for a couple hours (through which Hagler wears lead-weighted boots). After that, your time is your own till we work out again in the evening, when I spar, shadowbox, work out on the bags, and so on."

This time hangs heavy on others in camp. Several sparring mates have jumped ship, for despite good pay (up to \$1000 a week), the endless days of work and sleep have driven them bananas. Then too, as Hagler pointed out, "No one really wants to come down and work with (i.e., get hit repeatedly by) the champ."

Those who simply watch cannot really grasp how grueling it is to train for a boxing match. As a simple exercise, just try shadowboxing, as fast as you can, for a full three-minute round. Anyone who can accomplish this is in better than good shape. And such shadowboxing is by far the easiest part of Hagler's routine, one which he uses as an occasion for showboating to the spectators who wander into the Provincetown Inn to see him drill. Hagler's hands move faster than my eyelids.

The most interesting part of Hagler's speech on his training habits, though, was his evident love of sleep. He dwelt lovingly on his afternoon naps, and on his desire to "catch just a couple extra minutes" when confronted by his wake-up call. Then again, sleep is the only sensual pleasure available to him while in training, so it's no wonder he's come to enjoy it.

The object of Hagler's preparation is not far away: he fights Antuofermo on June 13 at Boston Garden. Should he win, the champion would be in a position to



Dad, You're The Best!



Photo: Robert Delisle

Our Special Policy—

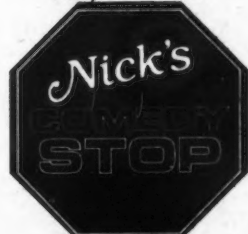
10% off on all panniers, pumps, bike and car racks (in fact on all accessories) you buy with your new bicycle or within ninety days.

Free tune-up and maintenance service for three months after you pick up your bike. Ride it, and then bring it back for service and adjustments—free! Call or visit our shop. We have the bicycle plan for you!

the bicycle exchange

3 Bow St. Harvard Sq. 864-1300 Open: Tu We Sa 9-6 Th Fr 9-8

Grand Opening
Fri., June 12



Friday, 8:30 PM
THE STEVE SWEENEY SHOW

Sat., 8:30 & 11:00 PM
THE DON GAVIN SHOW

100 Warrenton St. Boston, MA.
889-3751

Phoenix
TYPOGRAPHY

100 MASS AVE. • 536-5390
MORE THAN JUST TYPESETTERS

CORNERSTONE

REVIVAL

Antiques Fine Clothes
1743 Mass. Ave.
Cambridge

Tues.-Sat. 10-6 497-1511

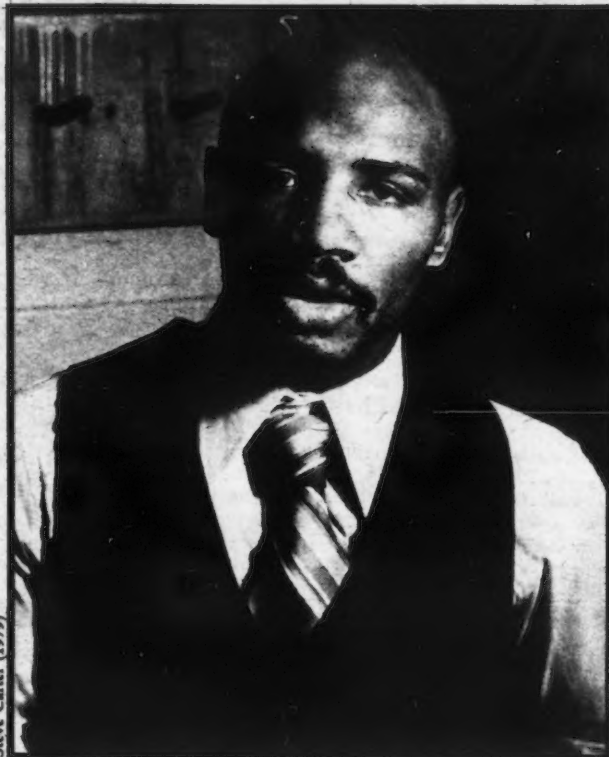
ARLO, DAVID, KATE
& MUCH, MUCH MORE!
JULY 11 & 12

Olson
ELECTRONICS
10% OFF

with this ad
Monday-Thursday only!

Boston: 817 Boylston • 267-4700
Natick: Sherwood Plaza (Rt. 9) • 655-3085
Hanover: Hanover Mall • 826-5196

Hagler said last week, in a calm and matter-of-fact tone, that he feels 'a lot meaner than I have for my other fights.' Being mean is just good business in his business.



Steve Carter (1979)

move into a category that has always eluded him, the category affectionately known as the big money. "I've always had to fight for peanuts," Hagler said to reporters. "That's nothin' new to me." That could change dramatically. Marvin Hagler could become a very wealthy fighter — could, as he put it, "hang out for a couple years, make the money, and get out. You know, still have my looks and brains." All he has to do is keep winning.

All through his professional career, now over eight years long, the peculiar finances and politics of boxing have kept Hagler from the top dollar — even while he has kept winning, even since he became the middleweight champ. But should he beat Antuofermo, the last fighter of note (read: gate attraction) in the division, then there would be nothing left but to wait for boxing's lead-

ing draw, Sugar Ray Leonard, to move from welter- to middleweight. A Hagler-Leonard bout would make both men wealthy, to the tune of several million dollars apiece.

Hagler and his small circle of advisers (manager Pat Petronelli, trainer Goody Petronelli, and attorney Steve Wainwright) are well aware of the potential in such a match. So is Leonard, who said last Wednesday that his "ultimate goal is a fight with Marvin Hagler." So is everyone else in the world of boxing, for that matter: a battle between two champions is the stuff \$40 closed-circuit tickets are made of.

This one would be an artistic success as well, for both men are gifted fighters. Leonard shares Hagler's businesslike attitude toward his sport, but Hagler uncharacteristically expresses personal animosity toward Leonard. "I respect him as a fighter, but not as an individual. I think

he's gotten greedy about the publicity. I waited for years for Ali's face to get off the covers, and now it's Leonard's. That's not fair to the other fighters in boxing."

Leonard's career, even his nickname, must seem irritatingly artificial to Hagler, whose road to the championship was unduly long. By contrast, Leonard has been a national idol since before his first pro fight, thanks to ABC's ceaseless marketing of Olympic boxing heroes. The undisputed champion of 7-Up has proven himself beyond doubt at his craft, but it's not surprising a boxer like Hagler would resent his marketing successes. It is the resentment of a solid blue-collar worker toward the boss's kid up on the 23rd floor.

This sentiment became especially understandable when I talked with a three-year-old whose dad had come to watch Hagler spar. Unimpressed by Marvin, the tot wanted to know "where are

Sugar Ray Leonard and Muhammad Ali?" Thanks to the miracle of television, they were the only boxers he'd ever heard of. Hagler had been a pro for two years before Leonard became an Olympic star, yet he'll have to get in a ring with Leonard to prove he deserves TV-hero status. So far, he's only a world champion.

Before any of this has immediate relevance, of course, Hagler must first dispatch Antuofermo. This is unlikely to be an easy task, for Vito has one great boxing gift, the ability to withstand punishment. Otherwise, his style owes a lot to the fact that you can hurt people a lot more effectively if not hindered by technicalities or busybody referees.

The quickest way to disable Antuofermo is to cut him, to batter the scar tissue on his face and get him bleeding uncontrollably. Not a pleasant chore, which is where "meanness" comes in handy. Antuofermo's courage is unquestioned, but it's difficult to go with a fighter whose claim to fame is how often and hard he gets hit.

Whatever, the stakes next Saturday night are sufficient to ensure ferocity. Any championship bout has these same stakes: champion Marvin Hagler or champion Vito Antuofermo can look forward to million-dollar purses and retirement after a couple of years.

For the non-champion, the loser? Well, the case of Benny Briscoe is instructive. Despite the heavy protective padding employed in their sparring sessions, Hagler's punches visibly rocked Briscoe, so much so that one boxing official said, "Jesus, it hurts to watch Benny out there. Look how his legs wobble at the end of a round."

Briscoe, as noted before, fought in three middleweight-championship bouts. He lost all three. As spectators and reporters gathered round to watch Hagler jump rope, Briscoe removed his headgear and went to punch the light speed bag. Briscoe, well over 40, is also training for a fight: next month, he will meet Eddie Mello of Montreal. His share of the purse is expected to be in the neighborhood of \$2000. □

Jasper's

379 Somerville Ave.
(off Union Square)
Somerville, MA
625-4975



BLACK OAK ARKANSAS

and

JIM DANDY

with **EMITT DOOLEY AND BAD HABITS**

Saturday, June 13

Summertime •
Special •

Every night 7:30-9:30

Vodka drinks .50¢

gin drinks .50¢

Domestic beer .75¢

Politics

Continued from page 13 and he sweats a lot, but the fact of the matter is, there are no new taxes.' Enough might say that to save him."

Kevin White has one advantage over King — he's got an additional year before he must next face the voters, if he dares. Other than that, though, his situation appears more desperate than King's, and most political observers find it hard to imagine a

Lazarus-like revival in his case. Ironically, as recently as a few months ago, White had a good shot at continued survival, thanks to Ed King. Back in February, soon after King had fumbled the 2½ ball with his first budget, one State House lobbyist noted that White had a perfect opportunity to step in and fill the void.

"If Kevin White jumps aboard 2½ the way Jerry Brown did (with Proposition 13)," said the lobbyist, "if he's the one who put Boston's house in order — even at the expense of his machine — then the more inefficient Ed King

appears. And if they can do it in Boston, the Gomorrah of Massachusetts, why couldn't the cost-conscious governor do it?"

White, of course, did no such thing. In a major miscalculation, he attempted to force an early crisis, and early relief for Boston, by laying off 800 cops and firemen. The anger he had hoped to direct at the State House focused instead on him; the debate he had hoped to create about the devastating impact of 2½ centered instead on his extravagance, particularly since memories of his attempted \$90,000 kitchen and the aborted birthday party for his wife were still fresh. In the current climate, the question of whether Boston's budget is well-managed becomes irrelevant; what matters is the public perception that there is more fat in it, and thus more to be trimmed, than elsewhere, and what was lacking was a public sense that real efforts have been made to do so. As a master of symbolism and media manipulation, White should have seen as much, and should have offered early on some highly visible symbolic cuts — including some of his known political operatives — to satisfy the public thirst. (Even if he sacrificed some of his precinct captains and ward bosses, one City Hall insider pointed out, there's nothing to prevent him from re-

hiring them a year down the road. Or, better yet, dump the bottom 40 precinct captains, the ones with the lowest efficiency ratings, then hire more effective replacements a year down the road.)

But White would have none of it, and by the time of his televised address last Thursday, most political observers felt that no matter what he offered, it would be a case of too little, too late. Said one knowledgeable observer, "It's Richard Nixon appearing in August of '74, saying, 'I know I've made mistakes but I won't do it anymore.' It's too late."

Indeed, some in the mayor's camp thought his best possible course might have been to follow the example of another former national politician of prominence, Lyndon Johnson. "You want to restore respect?" asked one such adviser to White. "You give that Lyndon Johnson speech from '68. 'I am going to save the city I love.'" Of course, even if White had announced he had no intention of seeking re-election in '83, his credibility is so low at the moment that he might not be believed. (Particularly, it should be noted, since he just recently declared that, no matter what he said back in the heat of the '79 campaign, he reserved the right to run once more after all.)

For a week before his speech, White's aides offered him a vari-

ety of less extreme options than a renunciation of an '83 run, some of them involving a dismantling of the political machine. "The big question," said one source close to the deliberations, "became whether he'd cut precinct captains and ward coordinators. Without that, the litmus test will have failed."

The answer to that question, though, has been postponed still further: White ultimately opted not to announce any cuts, symbolic or otherwise, last Thursday, and instead offered a lecture on the true meaning of 2½, urging his viewers to call up their legislators and demand tax reform and lowered state spending.

"It will be," said one of his public-relations officers beforehand, "like Carl Sagan explaining the cosmos." The analogy is one of White's; he liked the TV show, and said recently he had thought about making a film explaining 2½ in the *Cosmos* mold, but decided against it because it might be viewed as a waste of city money. So instead, it seems, we get a talking-head version of the film, and a not particularly credible talking head at that.

This is how bad things have gotten for Kevin White: after watching his 30 minutes of prime time last week, you are left wondering what in the world he even hoped to accomplish. You are left wondering if he knows, and if he has any sense of his utter lack of credibility.

Count your blessings, Eddie King. □

Olson

ELECTRONICS

10% OFF

with this ad
Monday-Thursday only!

Boston: 817 Boylston • 267-4700
Natick: Sherwood Plaza (Rt. 9) • 655-3085
Hanover: Hanover Mall • 826-5196

35,000 Bonus Circulation sold separately as a guide on over 3,000 newsstands for the entire summer!

Summer Preview '81

What's happening in Art, Theatre, Rock, Beaches, Dance Festivals, Films, Special Events in Massachusetts, New Hampshire, Vermont, Maine, Rhode Island, Connecticut, Canada and New York.

Plus, separate guide to Cape Cod!

the most complete guide to summer activities available anywhere

issue date	June 16th
ad deadline	June 5th
circulation	Total Circulation of 150,000 including 118,000 regular circulation and 35,000 Bonus Circulation. (Sold separately as a guide on over 3,000 newsstands for the entire summer!)
rates	Standard rates for regular section of paper, 20% premium for summer preview section. 4-COLOR AVAILABLE

for advertising information and space reservations call (617) 536-5390

THE BOSTON Phoenix
One Hundred Massachusetts Avenue,
Boston, Massachusetts 02115

THE GREAT NORTHEAST ARTS & ENERGY FESTIVAL
JULY 11 & 12

LOOKING FOR...

A JOB?



ANTIQUES?



FIND IT IN THE
BOSTON Phoenix CLASSIFIEDS
CALL 267-1234

NEW ENGLAND'S LARGEST RECORD SELECTION

TDK is the cassette of a lifetime.*



TDK FULL LIFETIME WARRANTY
For Audio Cassette & 8-Track Cartridge Products

In the event that this audio tape product ever fails to perform due to a defect in materials or workmanship, TDK will

NOTE: TDK will not be liable for any injury, loss or damage, direct or consequential, arising out of the use of, or the inability to

Once you buy a TDK cassette, its superior sound performance and reliable operation is yours for life. Whether it's the SA, AD, D, OD, or one of our metal cassettes, (MA and MA-R) every TDK cassette has to meet the same exacting quality standards. And stand up to 1,117 quality checks. So that over the years you'll come to appreciate TDK's consistent performance. And probably never come to appreciate our warranty.

*Full Lifetime Warranty
TDK
20% OFF

Harvard Sq. • M.I.T. Student Ctr.
Children's Hospital Medical Ctr.
1 Federal St.



For information:
within Mass. 800-343-5570,
outside Mass. 800-792-5170



THE CHANNEL
BOSTON'S BEST LIVE ROCK

THE BOSTON
Phoenix



Wednesday
July 1

FINALS

\$10,000
Grand
Prize!

\$10,000 CHALLENGE

The search for New England's
next top rock 'n' roll band

Friday, June 5	Saturday, June 6	Sunday, June 7
SLOW CHILDREN KOREA TRADEMARKS JOHNNY BARNES and the AUTOMATICS	CRISIS THE FANS THE MAKE VINNY BAND	SASS AMERICAN TEEN THE MIRRORS THE LONERS
007 THE PROBERS THE MUNDANES PRIME MOVERS	THE UPSTARTS MPC and the INSTIGATORS THE NERVOUS EATERS THE SONICS	P.S. WILD STEVE GEYER BAND IMAGE WITCH ONE

• SEMI FINALS → Friday, June 26 Saturday, June 27 Sunday, June 28

listen to **WCOZ** for further scheduling

Piers

Continued from page 14

lay in the vote, so he could review the agreement. For Weinberg, the request posed a serious problem. By the end of June, Massport Board member Ann Hershfang's term will expire, and King will make his third annual appointment to the seven-member board. Hershfang supports the agreement with the BRA. In all likelihood, the King appointee would join members William Lyden and David Paresky in opposing the pact.

Under normal circumstances, this would have left Weinberg with a 4-3 majority. But member John Vitagliano, the community representative to the board and Boston's parks and recreations commissioner, had been advised by Massport attorneys to abstain from voting in order to avoid a conflict of interest between Massport and the city. In addition, member Arthur Gelb was con-

sidered a swing vote. With Vitagliano abstaining, Carlin would need only three votes to block the agreement, since a motion doesn't pass on a tie. By the end of June, he might be able to get as many as four. So the requested one-month postponement had more than just procedural implications. Aware of this, Weinberg asked Carlin if two weeks was enough. Carlin said it was.

To satisfy Carlin, the board voted an amendment to the agreement that said the vote would not take effect until June 9, at which time the pact could be changed by another vote if Carlin presented legitimate objections. Which sounds fine, except for one thing: to override any part of the agreement, Carlin would need four votes — not the three he needed to block the first vote. Carlin was outraged when he discovered this problem. On May 29, he wrote Weinberg and threatened to take legal action against Massport "unless the Authority advises me no later than the close of the business day June 3, 1981, that it will

rescind the vote of May 21."

"I'm not stupid," Carlin told the *Phoenix*. "I didn't go to Harvard, but I can count." And, borrowing from the political lexicon, he added, "What I'm saying is Bob Weinberg is cute," as in double-dealing. Carlin also told the *Phoenix* that Weinberg gave his word that the vote on the agreement would be delayed until at least June 4.

Not so, Weinberg says. "I told him I would do the best I could. I didn't say I could guarantee four votes to do it. We voted the thing with an effective date of June 9, which gives him plenty of time to make his points. We gave him what he wanted."

The agreement must still be approved by the BRA board, and the two agencies are wrangling over language and other amendments that may still be attached at the Massport meeting on June 9. But if Massport has incurred the wrath of Secretary Carlin, it is already receiving plaudits from other corners. East Boston neighborhood groups are happy. "The

agreement is a positive thing," said Mary Ellen Welch of the East Boston Land Use Council. "It's not all that we wanted, but it's something that's important to the community because of the lack of open space here. And the area could be a showcase for the city, a real boon."

BRA officials also are enthusiastic. "What you have here is something the East Boston community has been talking about for many years — regaining its waterfront," one said. "And you have the port authority agreeing and trying to work something out with the BRA. It really is the community versus Ed King's view of the world."

The agreement could still come to naught. Kevin White has four BRA appointees against King's sole representative. But the mayor could be pressured into trading the piers for financial help from the state. Even so, finances are exactly why the mayor supports the agreement. Under the pact, developers lined up by the BRA would effectively sublet from the

redevelopment authority, making in-lieu-of-tax payments to the city — payments that are exempt from Proposition 2½.

For 15 years, Ed King and his opponents have waged war — in the streets of East Boston, in the plush offices of Massport, in State House committee rooms, and on the campaign trail. The battles have been many. Victories and defeats have accrued on both sides. On May 21, Ed King added one to his loss column, and the future in East Boston looked bright again for the first time in years. And, oh yes, Jim Carlin, who may be making it in Massachusetts, has yet to make it at Massport. □

Harrington

Continued from page 16

While serving with the crime commission, Skinner had helped pursue (or persecute, depending on how deeply your ox had been gored) friends of said executive councilors. This rejection, in fact,

EDUCATION in new england

Courses begin June 29 and July 20

Massachusetts College of Art

Call 661-6610

Open House,
Sunday, June 7, 1-3 p.m.

364 Brookline Avenue
Boston, MA 02215
Tel. 731-2340

Program of Continuing Education
Massachusetts College of Art

Tell them you saw it in THE BOSTON **Phoenix**

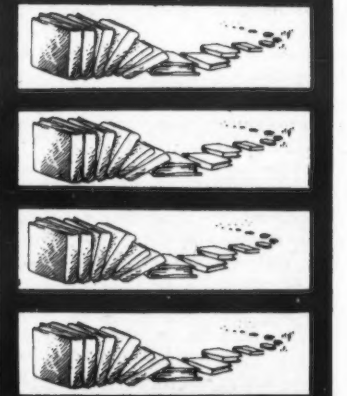
Registration now taking place for studio art courses which begin June 29, including

woodworking
and
furniture design

at the
**summer
museum
school**

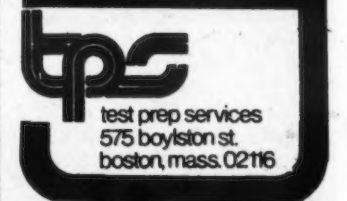
write: School of the Museum of Fine Arts
230 The Fenway
Boston, MA 02115
or call: (617) 267-1219

THE GREAT NORTHEAST ARTS & ENERGY FESTIVAL JULY 11 & 12



GMAT LSAT GRE SAT · MCAT

FREE introductory classes
classes limited to 15
10 hrs. FREE labs
call (617) 266-5082



test prep services
575 boylston st.
boston, mass. 02116



Nantucket Island School of Design & the Arts

Summer Session June 29-Aug. 7

Adult and youth workshops in July and August
June 22 SPECIAL banner workshop with Norman
Laliberte

Community interday series begins with 3 day
seminar with Roman Vishniac on Wisdom &
Creativity.

an institution granting credit through the
Massachusetts College of Art, programs
year round, dorm facilities. Write for
catalogue.

Box 1848 (617) 228-9248
Nantucket Island
MA 02554



TYPING

LEARN TO TYPE THIS SUMMER

- NEW OR RUSTY TYPIST
- WORK AT YOUR OWN SPEED
- IMPROVE YOUR TYPING SKILLS
- MAKE YOUR SUMMER A PRODUCTIVE ONE
- LEARN TO KEYBOARD

Men and Women

- TYPING HELPS YOU TO GET A JOB
- LEARN A NEW SKILL
- TYPE YOUR OWN PAPERS
- OPEN THE DOORS TO A NEW CAREER

Classes Start Daily

- WALK IN REGISTRATION—
9:00 A.M. - 4:00 P.M. MONDAY-FRIDAY
- NO REGISTRATION FEE
- FLEXIBLE HOURS TO MEET YOUR NEEDS

Call 262-3240
FISHER
JUNIOR COLLEGE FOUNDED 1903

118 BEACON STREET, BOSTON, MA 02115

Fully Accredited by New England Association of Schools & Colleges

ALLIANCE FRANCAISE FRENCH CLASSES

All levels
day & evening

Register now for
Summer Term

Classes begin June 1

Please call 482-4170
for information on
courses and cultural
events.

118 Milk Street
Boston

made Skinner available for a federal judgeship. In that capacity, Skinner presided over the 1977 extortion trial of state Senators Joseph DiCarlo and Ronald MacKenzie. Does this mean that Skinner was repaying Frank Sargent when he rebuffed efforts by the two senators to explore whether the MBM affair went beyond them (as we now know it did), to top figures within the Sargent administration (as we now know it did)? "Where was Harrington then?" asked a prominent defense attorney.

Even Harrington's stated rationale for asking Tauro to bail out is badly flawed. The motion clearly implies that the recent speculation was the catalyst, and that Harrington's doubts concerning Tauro's impartiality have been prompted by "revelations" in the media. This is utter hogwash.

Is it plausible to believe that Harrington conducted one of the most significant probes into political corruption in the history of the Commonwealth, spent three years and countless public moneys to bring Kelly to trial, and didn't know until last week that his defendant and the presiding judge had at one time had political dealings? If it is plausible, then Harrington either has a lousy memory or is a damned poor excuse for a prosecutor.

If it is not plausible, and if Harrington knew all along that Kelly and Tauro had had such dealings, then he clearly overrated his case and his prosecutor if he thought those dealings might not matter. Because for all the bitching that's come out of the US attorney's office about how Tauro handled the trial, none has dealt with the central issue: that, assuming the wildest conspiracy story is true and Tauro was inclined to give Kelly every break possible, the raggedy nature of the case, as well as Macdonald's fumblemouth, gave the judge every opportunity to do so.

Harrington's status as lame duck has given rise to speculation that this motion may just be one final volley before he retires. He clearly realizes that the scorecards of the various prosecutors in the great corruption sweepstakes launched by the MBM affair are not impressive. Kelly's is the only major scalp left, particularly now that Harrington has given up his pursuit of former Lieutenant Governor Donald Dwight, now a newspaper publisher in Minneapolis. Bill Masiello told the Ward Commission that he had paid Dwight off in the State House. Dwight now says that he is glad that Harrington has absolved him of charges brought by a "confirmed liar," the same confirmed liar whose dubious probity is central to the case against James Kelly. To lose Kelly is to lose, effectively, the whole ballgame.

Shakespeare reminded us that nothing holds fashion save war and lechery, although he would have tacked politics onto the list if he had written in Massachusetts. Everything is political, including, at bottom, Edward Harrington's motion; it is the judicial equivalent of jockeying a bill between legislative committees in order to bring it before a more sympathetic chairman. For Harrington to pretend otherwise is at best duplicitous.

For him to pretend otherwise is for him to ask us to accept him, the FBI, and several other investigatory apparatuses as underdogs. It is for him to ask us to believe that this whole affair came to his attention only last week, difficult to accept from someone who has always cultivated his contacts throughout Massachusetts politics. And it is for him to ask us to believe that his case was unfairly assailed by a judge who has waited patiently for 15 years to pay off a relatively minor debt.

There ought to be a statute of limitations on this sort of thing. □

IMPULSE

"CLOTHING FOR THE MODERN WORLD"

Latest in New Wave & High Style Fashions Housing Area's Top Designers & Their Creations Vintage Selections - Proper Attire - Punk Accessories
314 NEWBURY ST., BOSTON, MA 02115 Mon. - Sat. 11 - 7 (617) 262-7566

EVER RIPPED OFF BY LAWYER OR JUDGE?

If so, send name & address to:

Box 1531, 10 Milk St., Boston, MA 02108

Will send back questionnaire
CONFIDENCE'S RESPECTED!

Olson ELECTRONICS

10% OFF

with this ad
Monday-Thursday only!

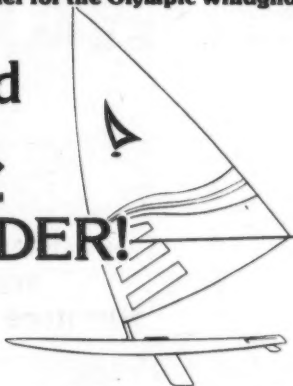
Boston: 817 Boylston • 267-4700

Natick: Sherwood Plaza (Rt. 9) • 655-3085

Hanover: Hanover Mall • 826-5196

Exclusive North Shore dealer for the Olympic Windglider

Get Stoked on an OLYMPIC WINDGLIDER!



Here it is — the board selected for the 1984 Olympics is in stock and ready for you to step aboard and get cookin'. Our racing season starts June 2nd at 6:30 with the first of a Summer long series of Tuesday/Thursday evening regattas at Winter Island in Salem. There'll be demo boards and rentals available at Winter Island or any day here at our shop.

Want to get ready for '84 or just give the hot board a try? Come to Stokes and get stoked!

Stokes Boatworks, Inc.
125 Green Street, Marblehead, MA 01945
(617) 631-2316



Kabuki

24 Pearl St., Cambridge, MA
491-4929

One block off Mass. Ave.
in Central Square.

HOME STYLE
JAPANESE CUISINE

10% STUDENT DISCOUNT
before 6 pm

Dinner from \$5.90
Tuesday-Saturday 5-9:30

parking available

THE BEST PLACE TO SEE A STAR IN '81!



Sat. & Sun. June 27 & 28

JANE OLIVOR

\$13.50 Sat. (5:30 p.m.)
Sun. (4 & 8 p.m.)
\$14.50 Sat. (9:00 p.m.)

Mon., Tues., Wed.,
June 29-July 1

FRANKIE VALLI
and the **FOUR
SEASONS** reunited!

\$12.50 Mon., Tue., Wed.
(8:00 p.m.)



Thurs., Fri., Sun. July 2-5

**DAVID
JOAN & BRENNER
RIVERS**

\$13.50 Thur. (8 p.m.)
Sun. (4 p.m.)
\$14.50 Fri. (8 p.m.)
Sun. (8 p.m.)



Sun. July 19

PETER ALLEN

\$12.50 Sun. (8 p.m.)



Sun. August 2

**MANHATTAN
TRANSFER**

\$12.50 Sun. (8 p.m.)

Sun. August 9

**MELISSA
MANCHESTER**

Musical Director
Steven Cagan
\$13.50 Sun. (4 p.m.)
\$13.50 Sun. (8 p.m.)



Sun. August 16

**CRYSTAL
GAYLE**

\$12.50 Sun. (4 p.m.)
\$13.50 Sun. (8 p.m.)

Sun. August 30

**JUDY
COLLINS**

\$12.50 Sun. (8 p.m.)



Mon. & Tues.
Aug. 31 & Sept. 1

**HARRY
CHAPIN**

\$12.50 Mon. Tue. (8 p.m.)

Thurs., September 3

**LEO
SAYER**

\$12.50 Thurs. (8 p.m.)



Charge
by Phone! **617-383-1400**

10:00 a.m. to 6:00 p.m., daily. Charge to American Express, Master Charge or Visa. Best available seats put aside when you call.

Order by Mail
Write South Shore Music Circus, Box 325, Cohasset, Mass. 02025. Send check or money order with self-addressed stamped envelope. Include \$1.00 handling charge.

**SOUTH
SHORE MUSIC
CIRCUS**

off Rte. 3A, Cohasset, Massachusetts

"SUMMER LOVE" At tenn1s

(It's not just for tennis players.)

Join us for our party every Friday night at 7 p.m.

Featuring:

- Music, dancing
- Fine food and drink (buffet included with admission)
- Mixed Doubles tennis
- Volleyball and other games

\$2.00 OFF
Present this **TENNIS 128** and receive \$2.00 off admission to SUMMERLOVE. Good until June 26th.

COME AND BRING A FRIEND!!
Call us at 273-2242 to reserve a space.

BLANCHARD RD BURLINGTON MA.

Conveniently located at Exit 42 off Rt. 128 - just 20 minutes from Boston or Cambridge.



HIT THE LONG ONE

Bill McInerney knows that very few things rival the pleasure of solidly driving a golf ball. So he's designed a place where you can do just that. The effortless swing... the resounding "thwack!" of the club striking the ball... the clean smell of pure fresh air...

BILL MC INERNEY'S DRIVING RANGE

SPECIAL OFFER SAVE \$1.50!

BUY ONE BUCKET OF BALLS, GET ANOTHER SMALL BUCKET FREE!*

- 40 New Hitting Bays
- 2 Grass Hitting Areas • Video-Tape
- Brand New Balls • Lessons

326-9616
150 Bridge St.—Route 109, Dedham, Mass.
*When you bring this ad Valid Mon-Thurs 10am-4pm

INSTANT FUN JUST ADD WATER

Diving is safe and EASY TO LEARN

The New England Instructors Association staff is specially trained in a proven method that makes diving easy and safe to learn. They're experts in instruction, equipment and diving services.

Courses regularly \$75.00. Bring this ad to our Beverly store and receive a **\$10.00 Discount.**
Complete Course \$85.00
FOR MORE INFORMATION CALL:

NEW ENGLAND DIVERS
131 RANTOUL STREET
BEVERLY, MA 01915
(617) 922-6951 or 665-2228

WEIGHT TRAINING FOR WOMEN OF ALL AGES

- Weight-lifting shows results faster than calisthenics or group exercise.
- All programs are tailored to your needs by Maria Kovacs, former Olympic trainee.

THE BODY SHOPPE
566-2828

310 Harvard St., 2nd Floor Coolidge Corner, Brookline

FOREMOST HEALTH CLUB

420 Washington St. BRAINTREE

848-6352 Mon.-Sat.

European Facials
Manicuring

Hot & Cold Whirlpool
Hot Sauna, Lockers,
Private Dressing Rms.

GERRY WILBIK OFFICIAL MASSEUR
MESSAGE AVAILABLE
(by appointment)

TENNIS LESSONS

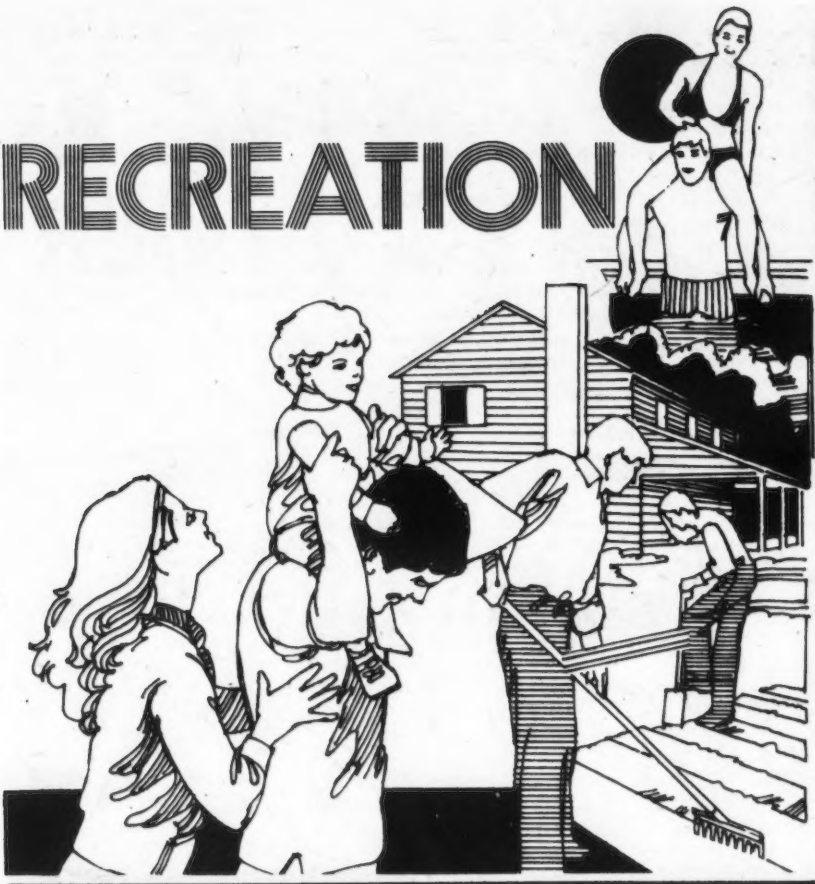
Group Lessons on Outdoor Courts!
ONLY 7.00 an Hour!
(Non-Members Slightly Higher)

\$5 OFF on
Non-Member Tennis or Sports Club Membership
with this ad!!

CALL 734-6726

boston
UNITED STATES SKI & SPORTS CLUB

RECREATION



WE'RE SHAPING BODIES

Now Open

Boston's Finest Weight Training Center for Men & Women

- Air Conditioned
- Personalized Instruction
- Locker Facilities — Nutrition
- Weight Training Equipment & Accessories

BOSTON HEALTH CLUB & EQUIPMENT CO.

Located in the Heart of Kenmore Square
1st 100 Members \$200.00 per year
Opening Specials • College Rates
Drop By or Call
530 Commonwealth Ave., Boston, Mass. 267-1691
10% off membership with this ad specials not included

CLASSES IN CLAY!

ENJOY 10 WKS. WORKING IN CLAY

Classes in the Basics trough Advanced
Learn handbuilding, the wheel, sculpture
Classes begin June 22 Register Now!

\$ 95 per course 3 hours/wk unlimited use of studio 6 day/wk. Mudflat is one block south of the Lechmere T Station. Call 876-3877 for more info.

a non-profit org. est. 1971

25 First St., Cambridge, MA 02141

mudflat

35,000 Bonus Circulation sold separately as a guide on over 3,000 newsstands for the entire summer!

Summer Preview '81

issue date June 16th
ad deadline June 5th
circulation

Total Circulation of 150,000 including 118,000 regular circulation and 35,000 Bonus Circulation. (Sold separately as a guide on over 3,000 newsstands for the entire summer!)

rates

Standard rates for regular section of paper, 20% premium for summer preview section.
4-COLOR AVAILABLE

for advertising information and space reservations call (617) 536-5390

THE BOSTON **Phoenix**

One Hundred Massachusetts Avenue, Boston, Massachusetts 02115

WHALE WATCHING . . .

OUT OF GLOUCESTER ABOARD THE DAUNTY with Capt. Fred Douglass.



Don't miss the chance of a lifetime to see the great humpback and finback whales feed and frolic in their natural habitat. Make Reservations now for the coming season. Special rates are available for groups of 30-45 people. For further information contact . . .

GLOUCESTER SIGHTSEEING CRUISES

12 Clarendon St., Gloucester

CALL 283-5110

Adults - \$15.00

Children under 12 - \$12.00

Let the sun shine in

SUN ROOF SPECIAL

Small Solar Panels, 15x30
Vents up in rear,
glass is removable.
Reg 325.00

\$199⁰⁰
NOW

SUNROOFS OF NEW ENGLAND
1686 Commonwealth Ave., Brighton

Electric and T-roofs for all types of cars, Other pop-ups available

Call 566-1200

\$300-\$400

Be A Pal.

Take a friend to dinner tonight

...for just one cent!

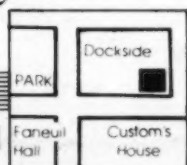
That's right. When you pay for the more expensive entree, you get the other for just one cent. This offer is good with this coupon anytime from 5 PM until 11 PM. But, it expires **June 30, 1981**. So, be a friend . . . tonight! (Kindly tip as if full fare applied.)

LIVE JAZZ
FRI. & SAT.
NITE

One
McKinley Square

SUNDAY
BRUNCH

cafe & restaurant



*Not valid with any other coupon.

177 State St., Boston, MA

Belfast

Continued from page 8.
might be dead, but he wasn't sure. He proved to be correct.

And so began a sleepless night. Down at the corner of Clonard Gardens and the Kashmir a group of 20 women had gathered. Those not banging bin lids on the pavement were blowing whistles. Mr. McAllister, whose son is in the Maze Prison, doing time for IRA activities, had some sort of African drum on a strap over his shoulder, and he was thumping it with a slotted serving spoon. Over the clatter, the thumping, and the shrieks of the whistles, Marie Burns told me that she had heard the news on the radio at 2 a.m. Sands had died at 1:17.

The invasion of soldiers that I had expected had not taken place; there was not a soldier to be seen. People kept flowing into the street. One man stood in pajamas, slippers, hat, and winter jacket. Several women wore raincoats over nightgowns, and for a while more were wearing slippers than shoes. The bin-lid clackers kept up a constant din, some running to other streets to perform the ritual. It was a way of passing the news, a way of protest, a cry for witnesses to come forth. But once people came out, there was nothing for them to do. There was talk of saying the rosary, but

no one started it.

Gradually the crowd began to drift toward the Falls Road. When I got there, a barricade was already up, and quite a good one, with corrugated-iron walls and scrap lumber. Soon a car was added, tipped on its side to make it more difficult for the army to shove aside. A nail was pounded into the gas tank, a steady trickle of petrol flowed out, and milk and soda-pop bottles came from all directions — not in great numbers, all at once, but steadily, in small bunches, keeping pace with the trickle of gasoline. I thought I could see sugar in the bottom of some of them.

The time for sadness was over. The women began saying the rosary, but there was something wrong about it. A few knelt right in the street, but most stood. They were grouped in a semi-circle, and cameramen from American and British networks — having sped over from the Europa Hotel, a mile and a half away — used the rosary formation so smoothly that it appeared they had arranged it. It was now a show. When the rosary was over, the women sang a hymn, and they sang very well. For a minute it sounded like Sunday Mass, but as soon as the last note was sung, the banshees gave a great burst of whistles and lid banging, a very disturbing transition.

Fifteen yards from the rosary formation, no farther, the sons of

those praying were making petrol bombs and gathering bricks and pieces of pavement to hurl at the police and army. For the first time in the eight or 10 riots I have seen here in the last year, I saw a few old men participate — not to a great extent, I admit, but ordinarily they just stand back and watch, and tonight they were helping to tip the car over. The main actors in this riot were entirely different from the cast I saw at Divis yesterday; then it was kids, now it was men of 24 to 30.

They did not have long to wait for a confrontation. The lads had stolen a van, and they were in the process of pushing it up the road to form a second barricade, an advanced entrenchment, when the security forces appeared. An army Saracen, a green tank-like vehicle, charged the van and pushed it back 15 yards; the Saracen retreated, and then charged again, pushing the van back even further. The rioters hurled petrol bombs. The police began firing plastic bullets from gunmounds in the side of their armored Land Rovers. The media men scrambled like rabbits, ending up in a street between the rioters and the police, whence they could film both sides and yet not be a target of either.

I stood on the other side of the road, next to the park. I could see the lads in their stocking-cap masks running in crouches, intent

on flanking the army by sneaking into the middle of the park, from where they could attack under the protection of darkness and the park's iron-grill fence. They made it to their positions, then found that they had no matches, and began to curse one another loudly. A white-haired, 50-year-old woman beside me began moving toward the park to donate a cigarette lighter, but her son pulled her back, saying matches were already on the way.

The matches arrived. The wicks were lit. The bombs were thrown. There were a few direct hits, and twice, the tires of a Land Rover caught fire. The policemen drove the vehicle in a weaving path toward the crowd of reporters and cameramen, putting out the flames by smothering them between tire and pavement.

The battle raged for about 40 minutes, and then the security forces pulled back a bit and a lull ensued. I don't remember crossing the Falls Road, but I must have. I made my way home by the back streets, only to find the Kashmir barricaded, one car blazing and plenty of scrap and beer barrels behind. The lads were far more in command here than on the Falls Road, and had already set fire to the glass factory across the street.

I reached the barricade, slipped past, and ran the last 20 yards to the door. A Land Rover pulled up

at the intersection as I stood with my key in the lock, and the cops inside fired a plastic bullet down the Kashmir. I ducked, though they were firing in a different direction. The noise and the sparks of the discharge are truly scary.

Mrs. Barbour and I sat in the sitting-room window for the next two hours. More petrol bombs, more plastic bullets. An army dump truck went by, filled with the smashed car that had been part of the Falls Road barricade, so I knew the battle was probably over there. Occasionally I recognized some of the faces at the Kashmir barricade. Two members of the neighborhood defense committee were there, and I could not help wondering why. With Sands dying so slowly, surely the committee could have prepared a proper barricade if they intended the area to be blocked off for good. The haphazardness tells me that this is just spontaneous rioting, not an attempt to set up a no-go area or a separate city controlled by guerrillas. This was just defiance and anger, nothing really serious, and the army responded in kind, firing only plastic bullets and making no attempt to take any prisoners.

At 5:30 a.m., Mrs. Barbour and I had cheese sandwiches. "What would your mother say," she asked, "if she knew you were sittin' in your front window, eating sandwiches, munching away on carrots, just watching a riot outside the front door?" I said I thought my mother would be pained.

At six, with the night gone, the battle was over. The army began its final charge. A Saracen smashed the barricade aside. Plastic bullets scattered the lads. Soldiers appeared on foot and marched down the Kashmir, then back up, then back down again. The people huddled in their homes. Some women shouted abuse from their front doors. One very brassy soldier sang as he trotted, and in response to one red-haired woman's curses he yelled, "Give us a kiss." The army had clearly won the day.

I went to bed at 6:15, and woke at 11 to the sound of the army's huge bulldozer, picking up the smashed car skeleton from the Kashmir Road. The hulk was carted off in the army dump truck, the seal of the Queen on its side.

While I am certain that the night's rioting was very photogenic, on the whole, very few people in the province were affected. The Protestant side of the city saw no action at all. The city center was untouched. The paper says the DeLorean Motor Car plant was attacked and suffered 300,000 pounds in damages. That may be the most significant event of the uprising, as the government's attempt to lure American corporations to invest here depends not only on the low level of wages and labor-union weakness that prevail here, but also on the assurance that investments will be safe. DeLorean is the first American firm ever attacked. Many Catholics have a sneaking resentment of the firm, as it was first presented as a project that would save West Belfast from its misery; in the end, however, it employed only 1400 men, half of them Catholics, which was hardly a dent in a country where the unemployment figure is 17 percent — and nothing at all in a ghetto where the figure is closer to 40 percent.

(This is the first part of a two-part article.)



Tom Foolery

Food and Spirits

102 MASS. AVE. (NEXT TO AUDITORIUM T) 236-4104

YOUR HOSTS PAUL O'MALLEY & EDDIE FANNON

INVITE YOU TO

WIN

A PAIR OF TICKETS TO THE

MARVIN HAGLER

VS.

VITO ANTUOFERMO

WORLD MIDDLEWEIGHT CHAMPIONSHIP
FIGHT

JUNE 13, 1981 AT BOSTON GARDEN

\$150 VALUE

Just stop in at Tom Foolery and with each purchase you will receive an entry blank which will give you your chance to win!
The more entry blanks you fill out — the greater your chances.

STOP BY NOW!

DRAWING TO BE HELD THURS., JUNE 11, AT 6 PM

**CHILDREN ARE
FREE**
AT THE G.N.E.A. & E. FEST.
JULY 11 & 12

104FM
WBCN presents

THE THIRD ANNUAL ROCK 'N' ROLL RUMBLE!

The original, authentic event,
featuring nine nights of

ROCK 'N' ROLL IMPERATIVES!

The best new music in Boston featuring:

1. The Freeze
2. The Creamers
3. Death in the Shopping Malls
4. Tennie Komar & the Silencers
5. Junkmail
6. The Outlets
7. V
8. Someone & the Somebodies
9. Suade Cowboys
10. Young Snakes
11. The Runes
12. The Satellites
13. Art Yard
14. Planet Street
15. Balloon
16. Future Dads
17. Face to Face
18. Swinger's Resort
19. The Dark
20. The Modes
21. The Stains
22. The Neats
23. The Lines
24. Extremes

June 21-June 26
Preliminaries: Four
bands each night

June 27-June 28
Semi-finals

June 29
Finals

For all performances, doors open 8 PM.

First come, first served.
Positive I.D. required.

No Spitt card necessary

SPIT METRO
13-15 Landsdowne St.
Boston, MA

Brewed in Germany by Würzburger Hofbräu A.G. Imported and bottled by Anheuser-Busch, Inc., St. Louis, Missouri.



WÜRZBURGER HOFBRÄU. IT TASTES EQUALLY GREAT ON BOTH SIDES OF THE ATLANTIC.

The reason? When Würzburger Hofbräu comes over from Germany, it travels first class.

After it's brewed using only the finest ingredients, Würzburger Hofbräu is shipped to the U.S. in special airtight insulated containers, and bottled only after it arrives. And just before it gets to you.

This keeps Würzburger Hofbräu safe from heat and oxidation and preserves its rich, smooth flavor...

so with Würzburger Hofbräu, discerning beer drinkers can enjoy the truly authentic taste of a great German beer.

Whether they cross the Atlantic to get it or just cross the street.



IT TASTES AS GOOD HERE, AS IT DOES THERE.™

Licked again: Whatever happened to trading stamps?

LIFESTYLE

BOSTON

THE BOSTON PHOENIX, SECTION TWO, JUNE 9, 1981



Margaret and Franco Romagnoli

No WEIGHT NECESSARY

*Recipes for reduction:
Gourmets give theirs*



Photos by Gwen Simpkins

Moncef Meddeb and Donna Doll

by Sheryl Julian

I worked with a wine writer a few years back who had what I considered a very peculiar habit. Once a year this stocky man would go on a weight-gaining binge — at home he'd prepare large meals that were intended to increase his already healthy appetite. Then he would take off for France and eat and drink his way through the *Guide Michelin*, without ever feeling as though he had overeaten at the end of his food-packed days. Back home, he'd go on a strict diet and even cut his wine consumption to a glass or two per meal. Before long, he'd be back to his usual (slightly over-) weight.

That kind of 20-to-30 pound seesawing is more common than not among people in the food business. "True thins" are eyed suspiciously; one wonders whether they ever *really* eat. (Really eating, the way the wine writer did on his annual tour, is a sport most people reserve for restaurants in France, where you can go from one great house to another and order five- and-six-course dinners nightly.)

The downfall of people who work in restaurants is the constant tasting. How can a chef not taste his own sauce? Ten sauces later and a few nibbles of this or that and you have the calorie count of a full meal. This occupational hazard, coupled with eating late when the restaurant is closed and relaxing with a few glasses of wine, can make instant and lingering weight problems even for those who didn't have them previously.

The best solution, as restaurant critics, owners, and chefs all attested, is eating small portions and carefully watching everything all the time. Still, the scale bobs as the pressure in the kitchen or at the typewriter becomes intense.

So if you think you've got it tough, here's a look at what some food professionals have found works — or doesn't work — for them, starting on page 4. Misery loves company.

Urban eye

by Jeanne Kristaponis



Michael Mayhan

GIVE ME STRENGTH

Chris Aquino (far left), photographed at the weigh-in for the 1981 Northeast Women's Bodybuilding Championship, which was held on May 30, has been lifting weights for two-and-a-half years.

"I have a little girl so I've just been home doing that," she said. "I always wanted to present myself. At my first contest (Aquino has been in two) I was scared and timid. But it's like modeling,

your presentation is very important."

In her first contest, the Tri-State Bodybuilding Contest, Chris finished third in her class and won the award for best presentation. In her second, Ms. East Coast, she placed in the top 15 in what she called "really tough" competition. "The women were really muscular and it really woke me up," she said.

Aquino thinks women in

bodybuilding competitions have become more muscular since Lisa Lyon gained national attention and popularized the sport for women. "We call her one of the 'fluffy girls' or 'nice-looking girls on the beach.' We want muscle but not masculinity."

How did she do? She came in second in the Short division. The other two women pictured above, Ellen Ippolito, center, and Josie Lemmi, right, placed first and third respectively in the Short division.

—Michael Mayhan



Jerry Berndt

HOME MOANING

These days, being a tenant often means being a victim. Other than becoming a homeowner yourself, the only way to deal with neglectful landlords, condo conversion, and huge rent increases is to organize and fight. And the third edition of *Legal Tactics — A Handbook for the Massachusetts Tenant* (\$5.75) can help. Produced by the Cambridge Tenants Organization, the Somerville Tenants Union, Urban Planning Aid, and the Massachusetts Chapter of the National Lawyers Guild, this paperback guide is a must for any renter in Massachusetts. Nothing is static in the legal system, which is why this book is in its updated third edition. Let's face it, unless your parents are your landlords, the owners of the building in which you live, along with the involved bank or real estate developer, probably

view your cozy home with dollar signs in their eyes. You view it emotionally as well as a basic social necessity. The fight has begun before you've even signed a lease.

With the Reagan administration proposing to abolish legal-aid programs, tenants will have to join together and stand without lawyers in front of the judge. This book enables you to come prepared — all pertinent Massachusetts housing statutes, codes, and regulations are included, as well as down-to-earth legal advice concerning the system, leases, evictions, sublets, lawsuits, and your rights as a utility consumer. Even if all you need from your landlord are screens for your windows (screens are covered under the housing code), *Legal Tactics* will guide you to the best plan of action.

Legal Tactics can be ordered through the mail for \$5.75 (includes postage) by writing Legal Tactics, 16 St. Rose Street, Jamaica Plain, Massachusetts 02130.

—J.K.

Lifestyle Index

Fashion report	6
Life/Sentences	8
Trends: trading stamps	10
Canoeing	12
Puzzle	18
Classifieds	19



Jim Carson

HOLD THE ANCHOVIES

Bored with Frisbee? Need to practice making pizza the Italian way? An eye-catching solution to these two problems is here: the pizza flyer. Just what you've been waiting for, right? Well, if you're the type who often gets hit in the head with a hard plastic Frisbee or fast-moving baseball, trying to catch this soft, unpalatable pizza will alleviate that eye-hand-coordination-game anxiety. And just to make sure it does "fly like a saucer," as promised on the box, we tested it outdoors and in. Outside playing gets more comments and usually attracts quite a crowd; inside games are safe — no more broken lamps when you feel the need to throw something at your roommate or spouse.

Other tricks this fake slice has accomplished include fooling a famished friend who stopped by unexpectedly for dinner, getting the in crowd to talk about you and think of you in an artsy way ("Did you know she has this Andy Warhol-like pizza mounted on her wall?"), and even bribing the waitress at Regina's to serve up a free slice of the real thing. (This last works only if you get a waitress who smiles.)

The box recommends Pizza Flyer for ages over five. I couldn't figure this one out — unless the manufacturers are afraid the under-fives would want to eat it. I seriously doubt this. Even the animals on our block knew the difference.

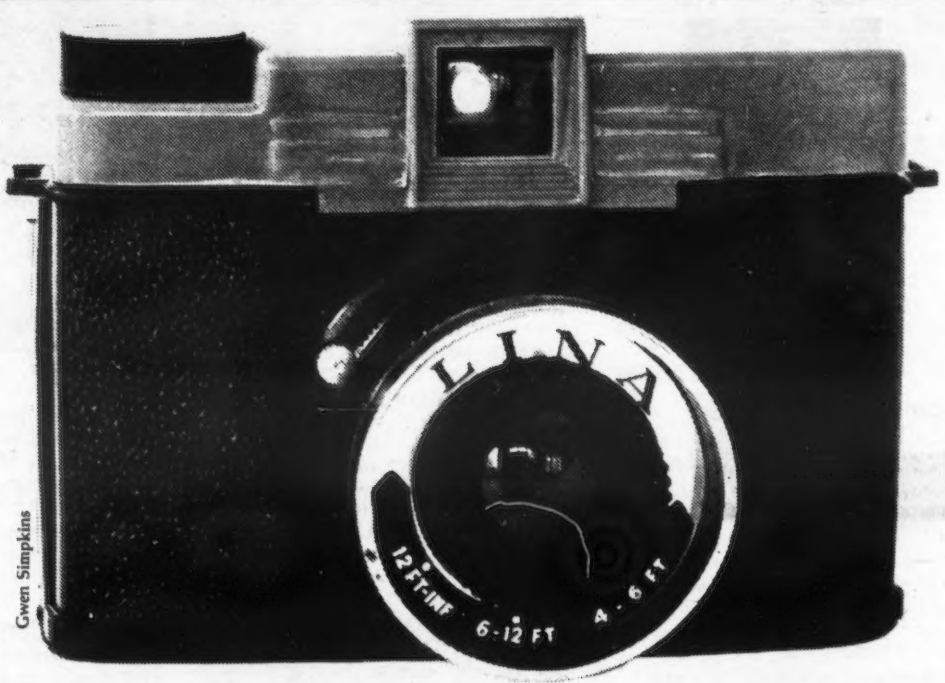
Pizza Flyer is available at Copley Flair, 583 Boylston Street, Boston, for \$3.50.

— J.K.

CHEAP SHOTS

Photography is by no means a cheap hobby. If you're not sure about your commitment, you might want to borrow a camera from a trusting friend or buy a cheap one. No trusting friends, you say? Hate to spend the money on something you may not even use? The answer is the \$2.50 Lina camera; modeled on the 35 millimeter, it can take 16 black-and-white pictures on 120 film. The Lina comes in plastic, not unlike many of its more expensive brothers. Its depth of field is a bit limited — there's a choice between 12 feet, six to 12 feet, and four to six feet — but it does come with a lens cap and a strap. This remarkable camera is available only at the Children's Museum Shop — it makes a creative present for an inquisitive eight-year-old (for \$2.50, you won't worry too much about your investment being dropped or submerged in water, the latter being a favorite pastime of eight-year-olds) or an original surprise for the professional photographer. One photography teacher at the Massachusetts College of Art insists that all his beginning students buy a Lina.

—J.K.



Gwen Simpkins

THE NAME OF THAT NICE JEWISH BOY

1ST GENERATION 2ND GENERATION 3RD GENERATION 4TH GENERATION

Yussel Pincus	Irving Pincus	Robert Pincus	Sean Pincus

THE NAME OF THAT NICE JEWISH GIRL

Yetta Koplowitz	Shirley Koplowitz	Barbara Koplowitz	Kimberly Koplowitz

OY VEY

Peter Hochstein has collaborated with artist Sandy Hoffman on a book about four generations of Jews, from the first, which ordered seltzer water "fer two cents plain" to the current one, which orders Perrier "fer two dollars, fancy." Hence the title *Up from Seltzer* (Workman Publishing Company, 96 pp., \$3.95). This funny little book illustrates pertinent trends, from the Jewish leisure uniform ("First generation: So who has time for leisure? Second generation: For her, a mink jacket over checked slacks. For him, a Hawaiian shirt over blue serge suit pants. Third generation: Anything with an alligator on it. Fourth generation: Unisex jogging suits with Pierre Cardin initials and Adidas running shoes. Sweatbands optional") to Jewish dietary restrictions ("First generation: Anything that isn't kosher. Second generation: Anything that isn't kosher except Chinese food. Third generation: Anything with cholesterol. Fourth generation: Anything with meat in it and anything that wasn't organically grown").

After *Roots*, everyone began taking family heritage a bit too seriously, so it's a welcome relief to see the subject treated humorously. As author Hochstein says, "With all the differences between Jewish generations, you need some kind of directory to keep track. So listen, you don't have to ask twice." Just look through the fourth generation's answer to Jewish literature: *Up from Seltzer*.

Available at the Harvard Bookstore Cafe, 190 Newbury Street, Boston.

—J.K.

NO WEIGHT NECESSARY

Sue Small

Chef/owner of the Peacock

Sue Small looks at photographs of herself before she took off 40 pounds and wonders "how could I have had that much extra weight?" Small lost the first 20 pounds over a seven-month span when her restaurant opened and then gradually took off the remaining 20.

How does she keep it off being around food all the time? "It's a constant struggle," she admits, in her almost musical British voice. "I taste everything, and then I eat according to how much I feel I've tasted during the day. Some nights I don't eat at all, but I find I can still sit down with the other employees and simply not eat.

"I do love going out and having a four- or five-course dinner, but I don't do it anymore."

Small's first bout with extra poundage occurred when, at age 15, she moved from her family's home to London. The family for whom she worked had a French cook who prepared three big meals a day, plus afternoon tea.

"There were wonderful cakes and pastries. Dinner was a three-course meal with wines. At that point, I didn't care about the extra weight," she says. "It was worth it to be able to eat all that food."

Small is amused at how different she looks to old friends who are struck by the change in her appearance since she shed the 40 pounds, and she's determined to keep the weight off.

How? "I'm very careful," she laughs.

Margaret and Franco Romagnoli

Cookbook authors and owners of the Romagnoli's Table

The last time the Romagnolis opened a restaurant — the Romagnoli's Table in Faneuil Hall Marketplace — Margaret lost 23 pounds. But then she had put on that much weight when she and Franco wrote *The New Italian Cooking*. "You get overweight from writing books, and sitting still, not doing any exercise, and of course typing a manuscript involves sitting," she says.

It was only two weeks ago that Margaret and Franco opened another Romagnoli's Table, in Salem. Margaret lost four pounds in that venture, but those four, she says, "were my ordinary winter weight gain."

When life is normal, Franco swims and rides a bicycle. Margaret says she used to swim, but "the water drives my skin crazy, so I can only do it in the summer in unchlorinated places. But I'm a nut about ice skating. It feels graceful."

Under pressure, both Franco and Margaret skip meals here and there; they might begin their work day at 6:30 a.m. and eat for the first time late that evening. When this new restaurant is launched, they will come home at a reasonable hour and "take the time to cook. We do cook out of our books, and we like to do up something. Of course, when we're exhausted," adds Margaret, "it's always pears and cheese."

James Beard

Cookbook author and cooking teacher

"If you cut your calories absolutely in half," says James Beard, "and of course cut out all the booze, you should be on a good diet." Beard, whose grandness is in evidence on the dust jackets of at least a half-dozen of his cookbooks, including *Beard on Food*, *Beard on Bread*, and *American Cookery*, spent almost three years on a salt-free diet "for internal reasons" and finds himself doing it to a certain extent — about 50 percent of the time — even now. "I think I eat just whatever occurs to me at the moment," he says. "In most places I go, I'm fortunate enough to know the restaurant owner, so I can announce myself and have what I want."

Has he done any serious dieting in the last year or so? "No," answers the dean of American cooking, with his typical good humor. "I've been fairly quiet lately."

Lucien and Ann Robert

Owners of Maison Robert

Once in a while when he's returned from a trip to France, Lucien Robert finds he's gained two or three pounds, but that's because he's been visiting restaurants. Within a few weeks of coming back, he adds, he usually sheds the weight. "In summertime," says this quiet Frenchman, "I may have to forgo a beer. But within a few weeks, I step on my scale and the weight is gone."

One of the reasons Lucien stays lean, he insists, is the enormous number of stairs at Maison Robert. He also likes to garden and plays tennis several times a week, year round. "The main reason I stay thin is because of my tennis," he says, "I have to keep my weight down in order to play reasonably well."

Ann Robert has never had to diet, except for the time 14 years ago when she was pregnant with triplets. In those days, she says, doctors were very strict about the amount of weight that pregnant women gained, and "when I was eating breakfast, all I thought about was what I was going to have for lunch. It all came off immediately, but I'm fairly active. I do all my own housework, garden, play tennis, and eat very small quantities and not a lot of fat or rich foods.

"When I go to France," says Ann, "I might put on five pounds, but it disappears when I come back. When Lucien goes to France and I'm in charge of the restaurant, working a double shift, I eat well, but I seem to use up the calories. I can lose 10 pounds during that time."

Mark Zanger aka Robert Nadeau

Real Paper restaurant critic

"The best diet," says Zanger, "is to eat only things that taste good. Your weight would plummet because there are so few things that are actually that good." Zanger, the editor of the *Real Paper* and also its restaurant columnist (under the name Robert Nadeau), eats out "two-point-something" times a week. "It's hard to get my wife to go," he says, "because she gets bored. The food is not all that good. It's not a good diet as a genre. And there's a lot of blank space."

Zanger diets about once a year, but he insists that dieting in general is deliberately malnourishing and abusing oneself. He describes himself as "a little pudgy. Certainly," he adds, "not thin." Although he has tried the Stillman and Atkins diets and is on the Scarsdale diet now, he insists they lead to mood swings, and he doesn't think that any of them are good for you. For him it's much easier to eat a lot of some things and avoid others entirely, but he doesn't appreciate the changes in mood. Jean "Scarsdale" Harris, he points out, had biochemical problems. "She should have been sentenced to three meals a day," he says.

Zanger is convinced that people are too concerned about their weight and that a few extra pounds are "not that unhealthy or unaesthetic."

At home, he enjoys "very simple things: pasta and butter, peanut-butter sandwiches. Bland and simple things that are a relief from restaurant food."

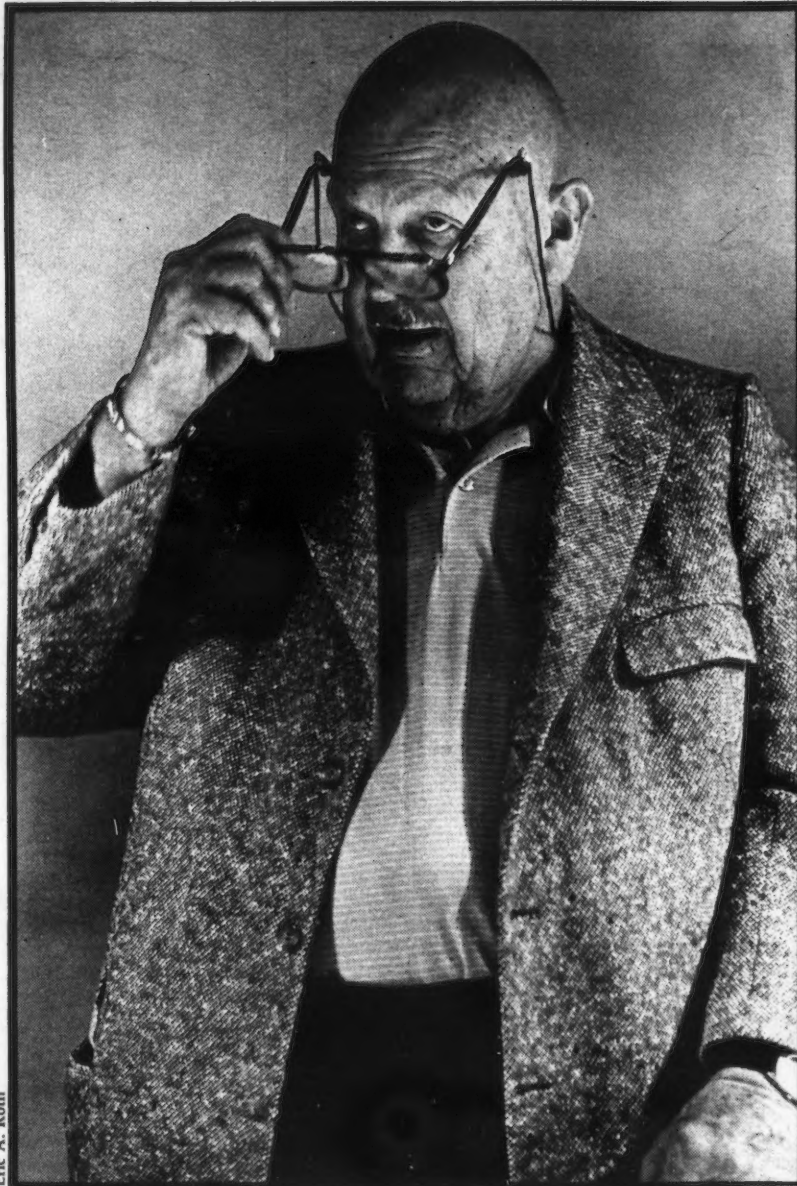
Odette Bery

Chef/owner of Another Season

"You couldn't have called at a worse time," laughs Odette Bery, who had just begun a serious diet that is to last two months. "I totally disapprove of quick weight-loss diets and find I can lose weight by eating almost the same foods but much less. Butter and cheese go out; so do meats and reduced sauces. I eat lots of vegetables and fish, salads with lemon juice."

Bery, who spends a lot of time tasting food, says that when she's serious about dieting she can still sample, but in smaller amounts. She's also found that when she doesn't eat breakfast, she starts picking when she gets to the restaurant.

"I have two problems," admits Bery, "I eat late and I eat too fast. I have to slow



Eric A. Roth

James Beard: cut calories and booze.

down and sit down." Recently, she's been eating around six o'clock. If she misses that and must eat late, it's just fruit.

"I find if I lose slowly," she adds, "it will be about 10 or 12 pounds. Now I don't want to be overly optimistic," she continues, hopefully, "but I wouldn't mind going as low as 20."

Gus Saunders

Herald American restaurant critic and WROL radio host of "Yankee Kitchen"

"Everyone knows what puts on weight for them," says Saunders, in the deep friendly voice that has gained him a large listening audience throughout New England each afternoon on the *Yankee Kitchen* program, "and for me it's food. I'm constantly on a diet. I save all my calories for dining out. On a daily basis, I hardly eat breakfast — a slice of dry toast, coffee, and a swig of orange juice. For lunch it's generally a salad with lemon or vinegar dressing, no oil. Or a hamburger or the fillings for a sandwich. I don't touch the bread or the things that come with it. And some black coffee. I never eat between meals, and occasionally I'll have wine with a meal or a highball.

"For dinner," continues Saunders, who wrote food articles for the *Herald* 10 years ago and has been doing the restaurant reviews for that paper for the last six, "I'll eat broiled fish, steak, chops in small portions. Or chicken and lean meats.

"But when I'm reviewing, I open all stops," he says. "In two or three days in a row of restaurant eating, I can put on five pounds. Then I go back on the regimen again and take it off."

For Saunders, who at six feet tall never wants to exceed 195 pounds and would like to stay at 185, the pounds in between are a constant battle.

Years ago, on his radio program, Saunders interviewed Dr. Fred Stare, the Harvard nutritionist, who told him that the best way to diet was to eat everything but to cut it in half. That way, explained Stare, you get a balanced diet, but you can still lose weight. Saunders liked Stare's advice, but still, he admits, "I'm hungry all the time."

Steven Raichlen

Boston magazine food, wine, and restaurant critic

"My metabolism is like a 300-horsepower engine," is how Raichlen explains his having been thin all his life. "I eat voraciously, and anything I want to

"I don't always finish everything on my plate because I don't like to feel like I've overeaten. When you eat out as much as I do (three or four times a week), food can get pretty sickening."

One advantage to being "pretty svelte," as Raichlen describes himself, is his anonymity in restaurants. Apparently he's never recognized as someone who might be writing about the food. "People don't expect a restaurant critic to be thin," he says.

Marian Morash

Chef of Straight Wharf Restaurant in Nantucket

Morash just got off the Scarsdale Diet, after losing seven pounds. Inspired by Julia Child (with whom she worked for the last few years on her television series, and who followed the diet with great success), Morash found she had to refuse invitations in order not to be tempted when she went out.

She has tried one of the quick-weight-loss clinics and had very good results. As a chef during the summers, Morash found she never sat down to eat, just snacked and tasted all day, so she tried the strict-clinic approach after one of those summers. "In the long run," she thinks now, "they're probably not the answer." Morash put back on the weight she lost "plus some."

"The book's been the worst," Morash insists, talking about *The Victory Garden Vegetable Cookbook* she is writing for Alfred Knopf, due out at the beginning of next year. "It's worse than the restaurant because I've stopped all activity and become sedentary," she continues. "It sounds awful that I've gained weight writing a vegetable cookbook, but it's more than just vegetables: it's goose braised in vegetables as well."

Anthony Spinazzola

Boston Globe restaurant critic

Spinazzola had open-heart surgery four years ago and since then has had to watch his cholesterol intake. "But otherwise I eat whatever I want," he says. "I never eat eggs; then every six weeks, I'll have four. I'm not a big eater by nature, and I've been 160 pounds for five years."

Most waiters, Spinazzola has found, "want to feed you and stuff you. You've really got to sound like you're about to leave this earth and then they'll leave off the butter." But you've got to be careful about your approach, Spinazzola con-



Gwen Simpkins

Sue Small: constant struggle

tinues, laughing, because if you tell them that you've got something wrong with you, and you tell them exactly what it is, then they'll tell you all about their ailments in return.

Leo Romero

Owner of Casa Romero

When he's not under any pressure, Romero finds that his weight goes up. Setting up and opening a restaurant (Hermitage and Cafe L'Ananas are two of his former places) makes him lose weight, but once they are on their feet and going, he relaxes and puts on the pounds.

Romero enjoys eating late and likes to have supper at 9 p.m., but in the true Spanish tradition ("I'm half Mexican and half Spanish") he would prefer to have his large meal at midday. Although he doesn't do this as often as he'd like, he finds that when he's at his country home he has his main meal at the preferred time as well as a substantial supper.

Right now, Romero is in the middle of a diet because he wants to take off extra winter poundage. In the summer, when he's more active and the food is lighter, he doesn't have any problem dieting away 15 pounds on his own program. He's tried Weight Watchers and one of the quick-weight-loss clinics, and he thinks that if you follow them strictly they work. His own regimen is ideal for his restaurant because of the variety. He stays away from refried beans and pork dishes and has the chicken or shrimp instead. In fact, he finds, at home he has to eat whatever is in the fridge, and he minds the lack of choice. It's much easier to diet at the restaurant.

His ideal weight is 155, and he has put on about 20 pounds in the 15 years that he's been in the restaurant business. "But it's not so much the food," muses Romero, "it's also the liquor and wine. That part is enjoyable but fattening."

Moncef Meddeb and Donna Doll

Owners of L'Espalier

"In my family," says Meddeb, who is the chef of L'Espalier, "all the men were skinny until their mid-20s, and then they all gained weight. I have a propensity for it in terms of metabolism."

Donna Doll, who oversees the dining room of the restaurant, says weight problems are also present in her family, but she feels like "the lawyer who never writes his will: I don't have a chance to sit down and eat."

Since Meddeb and Doll opened the restaurant three years ago, she has maintained her thin frame and he has put on 20 pounds. He just lost five pounds, and in an attempt to get rid of another 15 he is trying not to eat very late at night. About mid-afternoon, he stops working and sits down to take his time about eating. "I try not to eat too much bread or butter. I've been tasting all day long — the sauces and the pastries — and although it doesn't seem like a lot, they add up to quite a bit."

"Unless a person has a real problem," advises Meddeb about dieting, "I think the best method is using good common sense."

Enzo and Vera Danesi

Owners of Le Bocage

"Enzo never gains weight, and I'm at Diet Workshop," says Vera, who until just recently worked on the business end of the Danesi's restaurant, Le Bocage. "But you don't have to be right in the kitchen to be around food all the time."

The Danesis have been in the restaurant business for 22 years, and one of the things they like to do is to try other places. Although Vera just started a diet — and has done Weight Watchers and various health spas as well — she usually eats "what I want to eat. There's a 20-pound variation. I lose 20 to 25 pounds on a diet, then I put them right back on again. When I'm dieting, I will order fish when I'm out, just have the sauce put on the side. But I went to a Les Dames d'Escoffier dinner a few weeks ago, and it was so gorgeous that I ate every blessed thing they gave us," she laughs.

Julia Child

Cookbook author and television chef

Julia Child went on the Scarsdale Diet about a month ago and lost 10 pounds. Then she and her husband Paul flew out to Mondavi Vineyards north of San Francisco, where she taught a series of cooking classes. "I gained back four or five pounds," sighed Child on the phone from Santa Barbara, where she will spend part of the summer on a "working holiday," as she puts it. She said she tried to be careful, but she also drank wine while there. "I still had 10 pounds to go, but now I have 15." When she and Paul left Mondavi, she started the diet again and lost two of the pounds. Part of the secret,



Eric A. Roth

Julia Child: eat slow.

she thinks, is "eating slowly and enjoying every mouthful. Rosemary is here," she says in the familiar falsetto, referring to Rosemary Manell, her friend of 35 years, a cooking teacher near San Francisco, "and we do the diet together. We give Paul the same things we have, except he has the butter."

"I've done diets that were my own invention but they weren't as much fun. There's plenty to eat on this one. This noon we have cold chicken or turkey. Tonight there's steak."

"Afterward," she says in response to a

question about keeping the weight off when she's constantly around food, "I'll just watch it. You can always go back on it."

"I hated to look at myself in the mirror before," she continues, "and I'm never going to let myself get that fat again. This diet gives good results. I'm terribly glad to look in the mirror now."

Craig Claiborne

Food editor of the *New York Times*

Slightly more than two years ago, Craig Claiborne was ordered by his physician to go on a salt-free diet. "I had a bad case of edema," says the food editor of the *New York Times* from his home in the Hamptons, "and right away I went from 170 to 150. My waist went from 36 inches to 34 inches, and I had to have all my clothes altered."

Claiborne, who says he might spend as long as six or seven hours at a stretch in his kitchen testing recipes with Pierre Franey, admits that he may not sample all his own inventions before publication. "If you worked in this field for 25 solid years, you wouldn't have to taste food to know what it's like."

He spent 15 years as the restaurant critic of the *Times*, always maintaining his anonymity, he says, so now, he doesn't "make a big thing of going to restaurants. Now, I generally go to a restaurant where I am known and they can make a special salt-free meal for me."

Claiborne does occasionally go off the diet, as he did a while back when he and Harry Reasoner spent three days at Giradet's three-star restaurant in Switzerland on behalf of *60 Minutes*. "Now I wasn't going to tell Freddy (Giradet) to give me no-salt cooking. I ate everything in moderation." Then, after going off the diet for a while, he goes back on it "with a studied attitude."

Now, says Claiborne, after two years, he feels good. His blood pressure is down, his edema is gone, and he doesn't get up in the middle of the night to slake an unquenchable thirst the way he once did. □



Gwen Simpkins

Odette Bery: eat breakfast.



Gwen Simpkins

Lucien and Ann Robert: work off pounds in the garden.

Designer scenes

The haute and the lukewarm: A weekend on Boston's fashion trail

by Donna Kay Williams

Going to a fashion show and saying you're covering it for the *Phoenix* meets with about the same reaction that I imagine you'd get if you were, say, covering a computer convention for *Modern Romance*. But go I did, to three fashion shows in as many days. One was a look back; two were glimpses into the future; all three were remarkable in distinctly different ways. Here's a report of a weekend on the Boston fashion beat.

The Adrian retrospective

Imagine Joan Crawford without her broad-shouldered look, or Greta Garbo without her slouch hat, or Jean Harlow without her bias-cut clinging gowns. Those inimitable screen images — and the resulting American silhouettes they spawned — were created by Gilbert Adrian, who, in his heyday, was designer to such other stars as Norma Shearer, Jeanette MacDonald, Audrey Hepburn, Lauren Bacall, and his wife, Janet Gaynor.

In 1969, Joseph Simms, a high-school teacher in Wyncote, Pennsylvania, started accumulating Adrian apparel as a class project; since then, the collection has swelled to include more than 100 of the designer's creations. Once a year, an exhibition is staged in an American city. (The fee for any organization sponsoring the collection is to find and donate another Adrian piece.) This year's showing was held in Boston, on May 14, to benefit the Buddy Dog Humane Society of Sudbury.

The Copley Plaza ballroom was filled to capacity with upward of 600 society matrons. This was the kind of function for which you consult your etiquette books. No, no on the blue jeans and Dead Kennedys button. Yes, yes on the *chic* little suit, the smart little hat, even the short white gloves. And many were the looks of moneyed elegance in attendance — understated but oh, so right. There was even a photographer from *Town and Country*.

I found myself seated at a runway-side table, as the guest of Doris Yaffe, who does PR for the Sara Fredericks salon at Bonwit Teller. While she and her designer-clad friends discussed the previous evening's meeting of the Handel & Haydn Society, I studied my own unpolished nails, tried to hide the snag in my stocking, and wished I'd worn something more, uh, expensive.

But the fashion show was well worth the what-am-I-doing-here wait. Beginning with a lineup of black suits that Simms described as "being perfect for morning USO work, afternoon bridge, or joining your husband in the evening," the designs progressed to those employing 14-karat-gold trim (including one that sold for \$495 at Filene's in 1944), coats that were made to last forever, Joan Crawford's *Mommie Dearest* gingham apron, and Americana looks comprising dresses with Pennsylvania Dutch hex signs, farm scenes, New England church yards, James Thurber characters, and George Washington reviewing his troops (!). The show stopper at that point was a gingham-checked long skirt with evening coat, which, when removed, revealed a sequined bodice. The collective oohs and aahs were audible — these from women who, I am sure, wouldn't sniff at spending \$300 for an evening gown.

Adrian's Metropolitan Museum of Art collection was then presented, with prints influenced by Dali, Picasso, and Beardsley — one-of-a-kinds that sold for \$3500 each in the '40s but were picked up at thrift shops for a mere \$250 apiece. A clip of the 1952 film *Lovely To Look At* (one of those box-office bombs that feature models parading around in pretty clothes) was shown and proved overly long and boring until there glided onto the runway live models wearing the very gowns seen in the film and escorting orphan dogs from the humane society.

All in all, a gasp-quality show — a glimpse into the privileged past and a reminder of a time that is now just an illusion on the silver screen.

The School of Fashion Design's "Collection '81"

If anyone in Boston can resurrect the opulence of Adrian's era, the students at the School of Fashion Design can. The Hub isn't often described as a hotbed of *haute couture*. But these students give the lie to any claim to fashion unconsciousness hereabouts. Their show at John Hancock Hall, held on May 15, was simply amazing — and proof positive that Boston doesn't necessarily have to relegate itself to stepchild status next to Paris and New York.

First up, a category called "9 to 5," the students' versions of career dressing for the '80s. Silk, tweed, leather, taffeta, even



Evening wear from Lori Seccareccio's "Sirens" line

vinyl and nylon, made up classic and not-so-classic statements in geometric mini dresses with asymmetrical hems, Calder-influenced dresses in soft artist's palette colors, coin-printed coat/dress ensembles in magenta and white. Of particular note: a white wool coat with red roses embroidered across the back yoke and worn with a U-back white dress, a loden green coat with antique-muskat trim, and a silk shantung dress with sealskin vest.

Next, the senior designers' lines: Karen Bolger's circus-influenced designs; Maria Cristini's after-five wear based on a collection of abstract paintings; Elizabeth K. Shaw's children's-wear collection; and Lori Seccareccio's "Sirens" line, her ex-

pression of angel fish and other sea creatures for evening wear (each piece was outstanding).

There were innovations in *apres-ski* wear, rain-wear, camouflage dressing, maternity clothing, swim wear, even yachting wear. Most notable were unusual pant-leg treatments — pedal pushers, knickers, harem pants — and novel uses of fabrics (panne velvet for ice skating, for example).

Then, fantasy wear: a pink fake-fur topper over blue vinyl pants; a hot-pink-and-black bubble mini dress; a plaid chiffon bias-pleated mini dress; a Renaissance burgundy velvet coat with Pierrot champagne satin collar; and a gold beaded dance dress with severe asymmetrical hem, thigh high on one side, ankle length on the other.

It's clear that these students take their work seriously and are contenders to be reckoned with. They took the current staples of *haute punk*, jumpsuits, and classic dressing and added their own flair and imagination to produce some of the most beautiful pieces I've ever seen. Granted, you'd have to be filthy rich to afford these clothes — the details and fabrics were sumptuous — but *couture* isn't meant to be worn by you and me. The idea is that the idea will filter down to the ready-to-wear racks in a more wearable, more affordable version.

(One note on this theme: SFD graduate Robert Lee (1976) was honored as the "Distinguished Alumni Recipient." His current designs, for India Imports of Rhode Island, were shown and, though attractive, were certainly scaled down for mass-market appeal.)

But it's fun to see work done on a level that's still filled with excitement and enthusiasm. Hats off to an exemplarily talented group.

Massachusetts College of Art's "Original Editions"

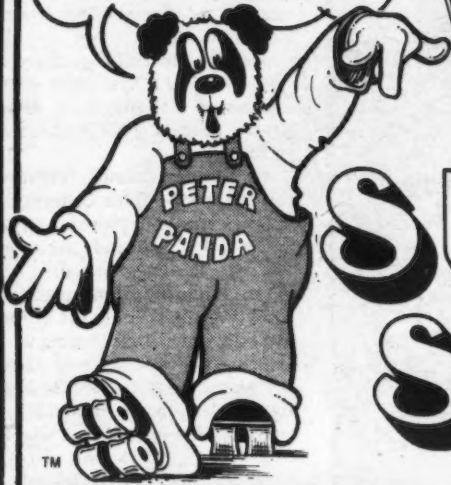
In the three and a half hours it took to get through the Massachusetts College of Art show, held at the Hyatt Regency on May 17, I was stricken with fashion overload. More than 200 pieces were shown ("because the parents want to see what their kids have done," according to show director Jean Shohan). But despite terminal cramps from sitting in one spot

Continued on page 14



Karin Ranta models her eggshape playwear

**HUGE SELECTIONS
...LOW, LOW PRICES!**



Child World

A WORLD OF TOYS...WE'RE EVERYTHING A TOY STORE SHOULD BE

SUMMER SPREE!

PICK-UP AN
8-PG. CIRCULAR
IN OUR STORES
...FOR MANY
GREAT BUYS!



CHOOSE FROM OUR HUGE SELECTION OF QUALITY, FAMOUS NAME BRANDS FOR A WONDERFUL FUN-FILLED SUMMER...FOR ALL THE FAMILY. ...AND YOU'LL BE DELIGHTED AT OUR LOW, LOW PRICES!

SAVE 10.00

Hedstrom DeLuxe 6-LEG GYM with 6' SLIDE
6 sturdy 2" tubing legs & top bar, 2 swings, glide ride, 6' galvanized steel slide & 2 passenger lawn swing.
79⁸⁸ Our Sale Price

All Hedstrom at discount prices.

ENJOY WAVES OF COOL COMFORT IN YOUR OWN BACK YARD!

3 FEET DEEP

Coleco 12-FT. X 36" POOL PACKAGE with STEEL LADDER BOTTOM VACUUM and CHLORINATOR
99⁹⁹ Our Low Price

Comes complete with sturdy steel ladder, Tarry Turtle™ refillable chlorinator with tablet, Venturi bottom vacuum, 5/8" steel top rail & 1/2" steel bottom rail. Pool is round with sturdy decorator green plank steel sidewall. Loads of fun for the entire family with minimal maintenance.

All Coleco at discount prices.

SAVE 15.00

"WIND" AERODYNAMIC MEN'S 26" 15-SPEED
Cushion grips, gumwall tires. Dual caliper handbrakes with safety levers, stem mounted shifters.
114⁸⁸ Our Sale Price

All Huffy at discount prices.

Hedstrom 16" STRAWBERRY SHORTCAKE GIRL'S SIDEWALK BIKE
Hi-rise handlebars, basket, puncture proof tires, & banana saddle.
69⁹⁹ Our Low Price

All Hedstrom at discount prices.

Tyler BOY'S or GIRL'S 20" HI-RISE
Padded saddle, chrome fenders, hi-rise handlebars, safety reflectors.
53⁸⁸ Our Low Price

All Tyler at discount prices.

Huffy BOY'S THUNDER ROAD or GIRL'S SWEET THUNDER
MX handlebars & fenders, knobby tires, breadloaf saddle, waffle grips.
69⁸⁸ Our Low Price

All Huffy at discount prices.

Saxon MEN'S or LADIES' 26" 10-SPEED
Racing saddle, caliper brakes, taped handlebars, stem mounted shifters.
74⁸⁸ Our Sale Price

All Saxon at discount prices.

Huffy BOY'S or GIRL'S BMX THUNDER TRAIL
Racing saddle, blue gumwall tires & blue rims, handlebar pad.
77⁸⁸ Our Low Price

All Huffy at discount prices.

Huffy MEN'S or LADIES' 26" 10-SPEED OMNI
Stem mounted shifters, blue gumwall tires, cushioned grips, racing saddle.
96⁸⁸ Our Low Price

All Huffy at discount prices.

Huffy BOY'S PRO 4 THUNDER
Gumwall tires, competition frame, single speed.
129⁸⁸ Our Low Price

All Huffy at discount prices.

Empire GIRL'S or BOY'S TOT-A-ABOUT CAR
Front crank handle, horn, comfortable molded seat, colorful design.
12⁸⁸ Our Low Price

All Empire at discount prices.

Empire KAWASAKI CYCLE
Wide rear wheels realistic motorcycle detail, low slung for added stability.
19⁸⁸ Our Low Price

All Empire at discount prices.

Coleco DUKES OF HAZARD™ POWER CYCLE
General Lee styling & spinout lever, 16" spoke wheel, shock absorber fork.
22⁸⁸ Our Low Price

All Coleco at discount prices.

Brookfield GIRL'S & BOY'S BOOT SKATE
Vinyl boot, toe stop & urethane wheels. Sizes 13 thru 6.
17⁹⁷ Our Sale Price

All Brookfield at discount prices.

Moderncraft 2-SEATER SANDBOX
Metal sandbox with 2 wooden seats. Floral canopy can be lowered to protect sand.
19⁸⁸ Our Low Price

•PREWASHED SAND.....2.99
All Moderncraft at discount prices.

Hedstrom 4 LEG GYM with SLIDE
With 2" top bar, 2 air cooled swing seats, air glider & galv. slide.
44⁸⁸ Our Sale Price

SAME GYM AS ABOVE WITHOUT SLIDE 39.88
All Hedstrom at discount prices.

Coleco HEAVY DUTY 36" POLY POOL
Molded polyethylene. Single piece, no-leak construction 7" deep. 20 gallon capacity.
2⁹⁹ Our Sale Price

All Coleco at discount prices.

Coleco MR. TURTLE SLIDE'N SPLASH 60" POOL
Molded of heavy duty, polyethylene built-in slide, 4 corner seats.
12⁹⁹ Our Sale Price

All Coleco at discount prices.

Graco UMBRELLA STROLLER
16⁸⁷ Our Sale Price

•SAVE 3.00

Chrome steel construction, nylon seat & back, parking brake, & easy to fold.
All Graco at discount prices.

Pride Trimble MESH PLAYARD
9-ft. square, double drop sides, safety mesh & easy fold. Complete with pad.
24⁸⁷ Our Low Price

All Pride Trimble at discount prices.

BIR Rite MESH PORTABLE CRIB
Fiberglass screened. Tubular hinges, safety locks, zipper top & mattress.
29⁸⁷ Our Low Price

All BIR Rite at discount prices.

Questor ONE STEP CAR SEAT
Padded shield, reclining, snap buckle and baby's in. Meets all federal standards.
44⁸⁷ Our Low Price

All Questor at discount prices.

BABY NEEDS

- LUV'S Med. 48's... 7.17
- SIMILAC QT. W/IRON... 1.34
- EMFAML QT. W/IRON... 1.34
- DIAPARENE POWDER... 1.49
- EVENFLO
- 8-OZ PLASTIC NURSER... .59
- NUK ORTHO PACIFIER... .97
- JOHNSON'S
- WASH CLOTHS 30'S... 1.09
- HUGGIES DAYTIME 18'S 2.66



- GYMS, POOLS, BIKES, RIDERS & JUVENILE REQUIRE ASSEMBLY PRICES EFFECTIVE THRU JUNE 20
- DEDHAM Rte. 1 Dedham Mall
 - BROCKTON Westgate Shopping Mall
 - NO. DARTMOUTH Plaza Exit 18 off I 95
 - NATICK Sherwood Plaza Rte. 9
 - SAUGUS Saugus Plaza Rte. 1
 - CHELMSFORD Neighbhd Mall Rt. 110
 - MEDFORD 451 Fellsway West
 - DANVERS Endicott Square, 180 Endicott St.
 - QUINCY Hancock St./the Parkingway
 - HANOVER Rte. 53 Hanover Mall
 - FITCHBURG John Fitch Plaza
 - SHREWSBURY Rte. 9 White City East
 - SALEM, N.H.* Rockingham Mall Pte.28
 - NASHUA, N.H.* Nashua Mall Plaza.
 - Salem & Nashua N.H. OPEN SUNDAY



Life/Sentences



From: Pioneer Women

Country discomfort

Home on the range: Rural women then and now

by Anita Diamant

Mr. Hilton, a pioneer, told his wife that he was going to Little River for wood. She asked to go with him . . . She hadn't seen a tree for two years, and when they arrived at Little River, she put her arms around a tree and hugged it until she was hysterical.

—from *Pioneer Women: Voices from the Kansas Frontier*

In the days of the 70-mile-per-hour speed limit, it took six hours to drive across Kansas — a trek I made at least a dozen times. Heading east from Colorado to Missouri on Interstate 70, the land lies so flat, it seems to vanish into the horizon. After five hours, when the road finally begins to rise and fall over the hills of eastern Kansas, the trees seem like long-lost friends.

In the national imagination, Kansas is one big cornfield with a city perched on one end. As the first state to adopt constitutional prohibition, it is seen as a bastion of conservatism. And though it has produced more Miss Americas than any other state, Kansas is perceived as the antithesis of Oz — colorless, dull, and lifeless.

Kansas history, which is anything but lifeless, begins with repeatedly broken promises to the Kansa and Osage tribes. The settling of the territory by white homesteading families between 1854 and 1890 was hampered by a progression of plagues; drought, prairie fires, grass-

hoppers, hail, tornadoes, blizzards, floods, epidemics, and isolation, a plague that drove many women mad and that cost others their lives. "In God we trusted, In Kansas we busted," was the farewell refrain of the people who were defeated by the unforgiving land and climate.

Pioneer Women, a new book by Joanna L. Stratton (Simon & Schuster, 320 pp., \$16.95), tells the story of the Kansas frontier through the memoirs of women who lived through those horrors, many of them in damp, leaking one-room sod houses with their numerous children and often-absent husbands. The amount of labor these women performed in their homes, barns, gardens, and fields is, quite simply, staggering. Yet they also found the time and energy to produce quilts and rugs to decorate their homes, and to develop a cuisine from native fruits and game. They provided their families and neighbors with most of the medical care and education there was, and later they organized churches and schools and worked as teachers, postmistresses, and even local government officials long before women were granted the right to vote.

Stratton's book is the fruit of labor begun in the 1920's, when her great-grandmother, Lilla Day Monroe, the first woman admitted to practice before the Kansas Supreme Court, solicited "remembrances" from 800 Kansas pioneer

women. Lilla Day Monroe died in 1929, before her work was completed, and her daughter, Lenore Monroe Stratton, took over the task of typing and indexing the memoirs. But, as Joanna Stratton writes, her grandmother's "family responsibilities and community activities kept her from completing her work on the collection. In time, the narratives were filed away in attic cabinets, the women's words remaining unpublished and their lives quietly forgotten." The attic filing cabinets were rediscovered in 1975, when Stratton, then a Harvard undergraduate, paid a visit to her grandmother's house in Topeka.

In *Pioneer Women*, excerpts from those 800 memoirs solicited 60 years ago create a human context for the political history of Kansas and the nation as a whole. One woman recalls a scene from her childhood when pro-slavery partisans terrorized her abolitionist family during the fight over Kansas's status in the pre-Civil War choosing up of sides. Another remembers the problems faced by farmers when the cattle drives turned unfenced prairie lands into stampede territory during the 20-year period when Abilene was the western terminus of the railroad, and Kansas picked up its share of Western lore complete with cowboys and saloons. Other women recall how their mothers fought alongside ax-wielding Carrie Nation against Demon Rum, or offered hospitality to the

Reverend Olympia Brown, who came to campaign for women's suffrage in 1867.

But by and large, *Pioneer Women* chronicles the details of daily life on the prairie farm, which was a continuing saga of work, crises, and small victories. The women recall the good taste of bread baked on an open fire and the tedious chore of soap-making; there are memories of failed crops, visits from Indians, made-over clothing, local disasters, and always, success. This is a book about survivors.

As Stratton admits, *Pioneer Women* has its limits. "This collection . . . does not concern those pioneers who tried and failed," the thousands who returned to the East, the ones who died of diphtheria, in childbirth, from frostbite. Nor does it mention — except in the introduction — any but white homesteading women, thus omitting the experience of native American women, blacks, and indigent working people, such as barmaids and prostitutes. But the writing of social history is, thankfully, a cumulative effort, and this book documents a remarkable, and forgotten group of people.

Words like "dauntless" and "gritty," "independent" and "strong," recur throughout the book as women recall their own and their mothers' ability to cope with circumstances that, in the '20s, seemed intolerable. Fear in the face of difficulty is acknowledged now and then in these stories, but it lives between the lines.

Annette Lecleve Botkin remembers this one: "My father arose early and started on his all-day trip to Mule Creek to get a load of wood . . . He had no sooner gotten out of sight, than my mother knew that the stork, being an undependable sort of bird, had decided that it was time to leave his precious bundle. Now that was a terrifying situation. Alone with two babies, one four and the other 18 months, not a neighbor that could be called, no doctor to be gotten." So, in labor, Mrs. Lecleve drew a bucket of water from a 60-foot-deep well, arranged scissors and baby clothes by the bed, made some bread-and-butter sandwiches, set out some milk for the babies, told the dog to keep an eye on the children, and gave birth. "My mother, having fainted a number of times in her attempt to dress the baby, had succeeded at last; and when my father came in he found a very uncomfortable but brave and thankful mother."

To these women, bravery and gratitude always outweighed discomfort and even terror. As Lulu Fuhr wrote, "There were many tearful occasions for the tearful type. There were days and months without human fellowship, there were frightful blizzards, drouth destroying seasons . . . and many pitiful deprivations, but there were also compensations for the brave, joyous, determined pioneer." Another woman, writing about her family's terrible trials in 1874, ended by saying, "Life was worthwhile, even then." It's as if these women had written the Kansas state motto, "Through the

Continued on page 15



\$150. Abortion
\$195 w/general anesthesia
\$90 Early Abortion
Evening Abortion Session Available
Early 10 day Pregnancy Detection Test
Free Pregnancy Testing
Complete Gynecological Services
Counseling

GYNECARE
437 BOYLSTON STREET BOSTON
A private medical office

536-3300

HEALTH SERVICES

Crittenton Hastings House
abortion help
(617) 782-7600
individual counseling
excellent medical care
a non-profit social service agency
10 Perthshire Road, Boston
(Brighton), MA


PRETERM

If you have an unwanted pregnancy...

talk with one of our counselors about your decision.

Abortion/Gynecological Care/Vasectomy/Tubal Ligation
A licensed non-profit Reproductive Health Center
1842 BEACON ST., BROOKLINE, MASS. 02146
(617) 738-6210

PRETERM



Bill Baird CENTER

**Abortion
Vasectomy
Birth Control
Information**

The Best Dinkt Counseling on Birth Control and Aftercare. —Boston Globe

- Free Pregnancy Testing
- Free Professional Counseling
- Strictly Confidential
- Open 9am-9pm 7 days a week
- Immediate Appointments

673 Boston St. Boston at Copley Square (617) 536-2511
Sponsored by The Non-profit Parents Aid Society

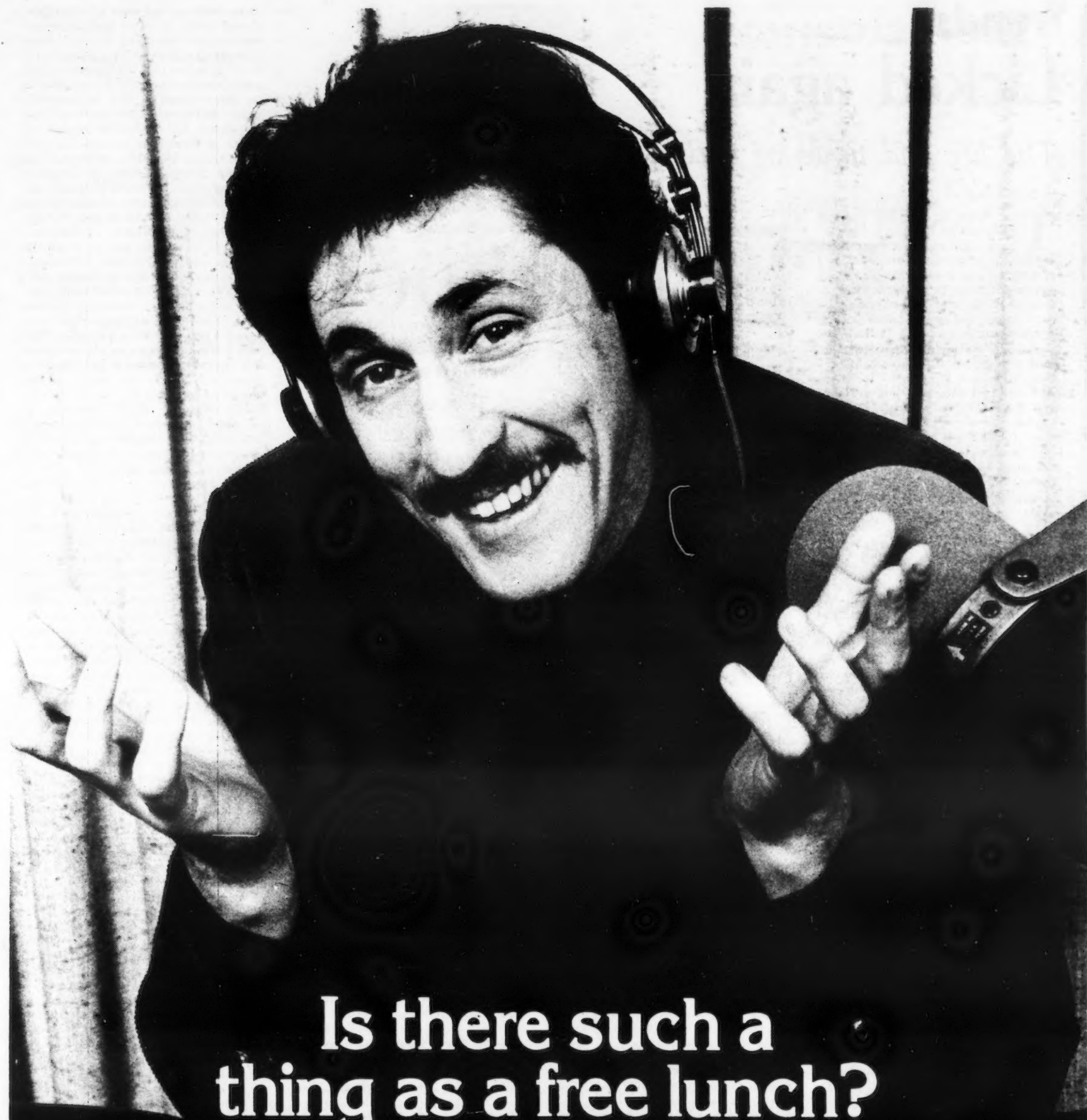
One of the nation's most experienced birth control and abortion information centers

Est. 1966

WOMEN'S COMMUNITY HEALTH CENTER
a feminist self-help center
Abortion Care
Pregnancy Screening (Urine and Blood Tests)
Self-Help • Referrals
639 Mass. Ave., Cambridge, MA 02139

The Un-Diet
Discover your Thin Self
For info on our Free Introductory Seminar or the Seminar Series
call 244-2268 or 527-2959

BEING THIN



Is there such a thing as a free lunch?

Is Matt Siegel's free lunch offer just a lot of baloney? Or was he already "out to lunch" when he made his promise to KISS-108 listeners? Join "Matty in the Morning" on KISS-108 and find out what this committed guy will be dishing out!

It's "Matty in the Morning" on
ROCK • SOUL • DISCO • JAZZ



Trends Licked again

The life and times of trading stamps

by Scott Campbell

The Town & Country Bowling Alley sits on Route 9 in Shrewsbury, right near the Tupperware building. In a structure surrounded by a parking lot and lined with walnut-look paneling, it offers 20 candlepin lanes, 20 lanes of 10-pin, a bevy of blipping electronic games, and 20 pool tables lined up like bassinets in a nursery. In the snack bar/lounge the walnut-look walls are lined with posters of famous bowlers — Tommy Hudson, Virginia Norton, Mark Roth, and Earl Anthony — and an Honor Roll that lists the names of the highest-scoring customers. There are a lot of customers. The Town & Country Bowling Alley is home to at least 20,000 leagues, including the Crazy Fours, the Kings & Queens, the Better Halves, the Mix and Mates, the Sundowners, the Ball & Chain, the Summerettes, the Working Girls, the Sportsmen 4, and the 510 Scratch.

It is also home of the S&H Green Stamp Redemption Center, though there is little that lets on. The skyscraping Town & Country sign that sits in the parking lot speaks only of bowling and billiards and leagues, and the S&H Green Stamp sign by the door is overwhelmed by a larger sign that says: "Let's Go Bowling!" Inside the door, squeezed into the corner by the manager's office, two small cases display some of the merchandise that can be had by redeeming S&H Green Stamps. Each item is tagged with its price in trading-stamp terms. A GE FM/AM Portable Radio is 19¼ books, a Sunbeam Heavy Duty Mixmaster 11¼, a GE Easy Clean Automatic Shut-Off Can Opener ¾, Faberge Cellini Spray Cologne for Men, 2¼. There are 20 or 30 items on display in these cases, and there's a small inventory. But to get any other of the 1800 items that S&H offers you will have to order by catalogue — sending away for it through the mails and trekking back to the Town & Country to pick it up a few weeks later. If it has arrived yet. If it is what you ordered.

It has not always been this way. There was a time when splendid, shiny, spanking new redemption centers dotted the landscape of this nation from sea to shining sea, testaments to and meccas of the American Dream of getting something — a toaster, for instance, or clock — for nothing. Housewives everywhere suffered a form of cotton mouth peculiar to the trading-stamp generation, from licking stamps and pasting them in, licking more stamps and pasting them in, and counting up the licks still needed to get a waffle iron or blender, or even some garden furniture. For some housewives of this pre-ERA era, trading stamps were the only source of a private, personal income, to be spent at their own discretion on things they might not dare to spend cash on — a Faberge Tigress Bath Set, or a Wittnauer 17-Jewel Ladies Watch. Some more-public-spirited wives found economic strength in numbers, throwing their books into one great heap to buy a new giraffe for the zoo or a new machine for

THE SPERRY AND HUTCHINSON COMPANY



Ideabook

OF DISTINGUISHED MERCHANDISE

DINAH SHORE SAYS:
*"You're so smart to
 save America's Most
 Valuable Stamps"*



the hospital, furniture for a clubhouse or uniforms for the band. And all with trading stamps.

But that was in the '50s and '60s, when trading stamps were hot. Now they're not. In 1969 the trading-stamp industry hit its peak, with 300 companies in the field raking in more than \$800 million. But then the inflation rate began to climb, and merchants — most notably supermarkets — started dropping out of the game, trumpeting to the public that they were going to do away with stamps so they could "pass the savings along." In 1974 the gasoline crisis hit, and the block-long lines meant gas-station owners no longer needed trading stamps to bring in customers. The fallout was such that in 1975 the business bottomed out at \$267 million. Since then it has been struggling back, but in 1980 there were only 25 companies of any real significance left, with industry earnings equivalent to those of 1959. Another piece of Americana slips from our grasp.

Not that anyone minds too much. Whereas gluing stamps in a book was once looked upon as a wise and frugal pastime, it is now seen as a nuisance. And redeeming them has truly become something of a hassle. The Green Stamp Redemption Center nearest to Boston is more than an hour away. (Just off the expressway in Fall River, near Valle's Steak House. Open Tuesday through Saturday, 10-5. And you can also pay with cash.) There are redemption centers in Fitchburg and Greenfield (as this story was being written, the Fair Haven center went out of business), but more and more we find our redeemers in bowling alleys and supermarkets and the parlors of people's homes, and we have to order by catalogue, like disenfranchised country bumpkins. To a large extent it is no longer a stamp-and-carry business. To some extent it has become a pretty unglamorous exercise.

* * *

Few mourn the plight of the trading-

stamp industry, and some are downright pleased about it. Since trading stamps were introduced in 1892, they have been a perpetual subject of legal controversy. In 1916, in fact, the US Supreme Court went so far as to say that "by an appeal to cupidity, (stamps) lure to improvidence," and since then some state or other has always had legislation pending to outlaw or restrict the business. According to George Meredith, president of the Trading Stamp Institute of America, many of those legislative proposals are sponsored by businesses who do not use trading stamps themselves and consider them "unfair competition." These businesses do not usually succeed in getting trading stamps outlawed — though stamps are illegal now in Kansas and Puerto Rico — but they sometimes do succeed in getting strict restrictions passed. In the state of Washington right now there is a heavy licensing tax, and in Wisconsin, trading stamps may be redeemed only for cash. (In states where there is a choice, only one to two percent of the stamps are redeemed for cash, so the statute in Wisconsin, which is currently up for repeal, cuts deeply into the business.)

It is not altogether clear why trading stamps encounter such opposition. Usually the trading-stamp firm sells its stamps and services to a subscriber for something like two percent of his sales. The stamps attract new customers to the subscriber's stores, and the firm earns interest on the subscriber's money for nine months or so before the stamps are redeemed. Trading stamps work best in very crowded industries, where there is plenty of competition and the stamps can create a competitive edge: the unfilled spaces in customers' books keep them coming back for more, creating a kind of artificial customer loyalty for businesses that have trouble building loyalty — most especially supermarkets, where the concept of customer devotion is something of a joke. In some markets, where a certain stamp is very well established, it works. When it doesn't work, the prices go up or the program is discontinued.

When it does work, though, it works pretty well. Well enough that A&P decided a couple of years ago to give it another go. (The chain had stopped using Plaid Stamps in 1972.) A&P certainly had to try something. Between 1975 and 1978, even though it remained the number-two supermarket chain in the US, it closed 2000 stores and was losing about \$10 million a quarter. In an attempt to pull out of that dive, A&P decided to try trading stamps again in about 600 of its stores in the Northeast and the Midwest, including some in Boston and Springfield. Around here, it distributed Gold Bond stamps, which could be traded in for gifts at Gold Bond Redemption Centers, or, in a new variation on an old theme, for A&P food specials — a dozen eggs for two cents and a book of stamps, for instance. A&P passed out stamps at its supermarkets and mailed out packets to two million homes, backing up the project with a flight of TV spots. Six months later it canceled the program (for the most part, at least), announcing that the stamps couldn't pay for themselves and declining to raise prices to try to subsidize them. According to Michael Rourke, vice-president of advertising for A&P, double-digit inflation was the primary culprit — the stamps could not create a competitive edge on the basis of pricing (in spite of the new redeem-for-food trick), and, worse, the use of trading-stamp programs gave A&P's stores

Continued on page 14

**CHOPPED
SIRLOIN
SPECIAL**

\$2.75

Includes Baked Potato
Crisp Salad
Texas Toast

**Buddy's
Sirloin Pit**

39 Brattle St.
Harvard Sq.

OPEN 11-9. Closed Sunday.


PUBLIC VICTUALS

ASK
ABOUT OUR
\$1000⁰⁰
BANQUET CONTEST

COLLEEN'S
CHINESE CUISINE

Our newly expanded dining room also offers you a second menu where we serve THE MOST UNIQUE AND EXCITING CHINESE FONDUE AND THE TRULY DELICIOUS BARBECUE where fresh foods are cooked right at your table by YOU!

Banquet Facilities for up to 300 people
(serving beer & wine)



792 Main St., Cambridge
(corner of Windsor St. near MIT & Central Sq.)
Reservations preferred - 861-1860, 729-7070

Parking available (617) 547-8300
ATHENIAN TAKERNA
DISTINCTIVE GREEK DINING
Your Hosts: 567 Mass. Ave.
Nick and Sandy (Central Sq.)
Cambridge, MA 02139

Bangkok
Cuisine

"The First Thai Restaurant in New England"

177A Mass Ave., Boston
262-5377

Best Seafood Downtown
Fish delivered fresh everyday
Lunch 11:30-3
Dinner 5-9
**MERMAID
CAFE**
71 Broad St., Boston 338-7537

Restaurant Indonesia
authentic Indonesian cuisine including "famous Indonesian Rice Table"
298 Beacon St.
Somerville, MA
(Opp. Star Market)
Tel. 878-4470

The Black Forest
Fine Food Shoppe
Delicate Pastries
Gourmet
1759 Mass. Ave., Cambridge
OPEN 7 DAYS 661-6706

Introducing the original **ORANJALADA**

The creamy orange and coconut flavored cocktail.

Legend has it that Jalada Island is gifted with three flavored rivers. Rum river, which flows gently over crystal clear rocks in smooth motions to create the finest island rum imaginable. Orange river, sweet, fresh and tangy with its healthy, citrus content. Coconut river, whose pure milk essence is famous throughout the islands.

They flow gently to the base of the Jalada trees. Then, when the time is right, Jaladans hastily tap the Jalada trees. The

nectar is immediately bottled, labeled and transported to package stores to offer you the incredibly versatile and unfathomly delicious cocktail known as Oranjalada. After nature and the Jaladans go through all this to bring it to you, don't you feel a sense of responsibility to try Oranjalada for yourself? Of course you do.

Oranjalada

A civilized way to go native.



Prepared and bottled by Oranjalada, Ltd., Somerville, MA. 30 proof.



Cliff Carbohen

Still waters

Arms and the man: Paddling down the Charles

by Michael Rezendes

Searching out the urban wilds always has been a part of living in the city for me. When I was a kid growing up in New Haven, the city parks were my national forests, the duck ponds my Great Lakes, and the West River my Amazon. Today, I would never choose to live anywhere but in the heart of the urban jungle, yet I always welcome the solace I find at those places in and around the city where the color green can be seen in its natural state, and where something approaching quiet can be experienced.

It was the decibel level at my otherwise perfectly habitable Boston apartment that drove me to the outskirts of the city recently, to the junction of Commonwealth Avenue and Rte. 128, where

the Charles River Canoe Service was waiting with a lightweight canoe to aid my urban escape.

You see, it's home-improvement time where I live, and since last summer I've been caught in the crossfire of a battle to keep up with the Joneses. The first round came from my neighbor to my left, when he decided to tear down his collapsing back porch and build a new one — no small task since his building is a triple-decker. The sound of power tools and hammering was more than a little annoying, but, I said, the neighborhood would be better off without the dilapidated old porch, and anyway the noise would end after a few weeks. But no sooner had my neighbor to the left finished his new

porch than my neighbor to the right decided that he, too, would build a new porch. More power tools. More hammering.

This was just the beginning. As my neighbor to the right was finishing his porch, the neighbor on my left began to put new siding on his house and, you guessed it, the neighbor to my right followed suit. I don't know what else these guys are building, but when the power saws started up at 8:30 on a Saturday morning (always accompanied by a chorus of howling dogs), I headed for greater Boston's version of a river wilderness.

Once at the Charles River Canoe Service, I could have rented a canoe and put in

right on the spot. I might have paddled for about three miles in either direction before being stopped by dams. One can, of course, portage around dams, but I was in no mood to carry a canoe around man-made obstacles. I was looking for genuine escape — a stretch of river with no portages for about 10 miles and as few signs of civilization as possible.

This I found easily after tying a canoe to the roof of my car and driving to Sherborn, where Rte. 27 crosses the river. Here there were no colleges, hotels, factories, or even homes by the sides of the river, only a couple of fishermen trying to pull a few bass out of the water and a stretch of uninterrupted green as far as I could see.

I was not alone — a fellow refugee from the same power tools and hammering had come with me. We put in on the far side of the Rte. 27 bridge and prepared for about six miles of quiet paddling to the Natick Dam.

This was not the only section of the river we could have chosen. Although the Charles River watershed is only about 30 miles long, the river itself meanders for approximately 80 miles, from Hopkinton to Boston Harbor. It passes through meadows and farmland and provides a pastoral backyard for nearly 20 Boston suburbs. A wandering course is typical of rivers in Eastern Massachusetts (at least 10 of which are canoeable) — the Atlantic coastal plain has a gradual slope, so they rarely have the force to cut a clean, straight line to the ocean. Most of them slowly twist and turn around the slightest rise in the land, seeking the path of least resistance.

The Charles today is not the river it was when native American Indians paddled its waters. The construction of 20 dams has changed its course, raised its water level, and made it more a series of long ponds than a river. The dams prevent portions of the upper Charles from drying up in the summer, but they also are partly responsible for pollution because they block the flow of water and prevent the river from washing itself out.

Once we had left the shore of the river, escape was realized. After turning the first river bend, we left bridge and cars behind — out of sight and, more important, out of earshot. But we were not greeted by the quiet of the wilderness. There is, after all, no such thing. Instead, a wild cacophony of bird song filled the air — blackbirds, warblers, and sparrows, all striving to outdo one another.

Don't get me wrong. The bird songs were welcome, and entirely expected. I even took binoculars along, hoping to see something interesting. Ever since I saw

Full Service Plant — Professional Dry Cleaners
YOUR LAUNDRY SAME DAY SERVICE
Washed, Dried, Folded **28¢/lb.**
FERN CLEANERS DISCOUNT 26¢
When You Bring Dry Cleaning
128 Brighton Ave., Allston • 254-9649

Fenway Community Health Center
(Near Auditorium on the MBTA)
267-7573
Comprehensive General Medical Care
Reasonable Fees
Mon.-Thurs. 9 a.m.-9 p.m. Friday 9 a.m.-6 p.m. Sat. 9 a.m.-1 p.m.

ELECTROLYSIS
Permanent Hair Removal
• Men & Women
• Free Consultations
• Reduced rates for students, Senior Citizens
661-9358
Betsy Schneider by appt.
1208 Mass. Ave. Wed., Th. — 9-9
Harvard Sq., Camb. Fri., Sat. — 9-5

adams st. camera center, inc.
A Discount Camera Store
Check with us before you buy
DORCHESTER: 514 Gallivan Blvd
Granite Ave. exit off S.E. X-way
near Neponset Circle
825-1952 9-6 pm Fri. 9-7
WEYMOUTH: Pleasant Shops - Rte. 1A
335-8884

Summer Preview '81
issue date June 16th
ad deadline June 5th
for advertising information
and space reservations
call (617) 536-5390
THE BOSTON PHOENIX
Phoenix
One Hundred Massachusetts Avenue,
Boston, Massachusetts 02115

Lebanese American Food
CEDAR'S RESTAURANT
253 Shawmut Ave., Boston 02118
338-7528
5 PM-1 AM 7 Nights

VINTAGE ETC.
Quality Vintage Clothing
2014a Mass. Ave., Cambridge
MTW 11-5; T-F 11-7
497-1516

Alpha Omega Jewelers
57 Bayshore St.
Crimson Galleria
Cambridge
864-1227
14 K GOLD & DIAMOND JEWELRY AT ITS BEST
Ear piercing done on premises
We carry a large selection of Swiss watches
We buy, repair & appraise jewelry

MERLE NORMAN
the Place for The Custom Face
144 Newbury Street
Boston, Massachusetts 02116
(617) 247-4929

You Haven't Tasted Chinese Food Until You've Been to
HUNAN
Smorgasborg Buffet-Szechuan & Hunan Style
12 course dinner served at \$6.95 per person
All You Can Eat
Central Square Dinner Mon-Thurs 6-9 PM
Lunch Buffet Mon-Fri \$3.25
Fresh Pond Dinner Mon-Sun 6-9 PM
Lunch Buffet Mon-Sun \$3.25
Banquet Facility for 300 People
Take Out and Catering Services Available
Cocktails
700 Mass. Ave. Central Sq. Cambridge 876-7000
621 Concord Ave. Fresh Pond Cambridge 876-7000
Monday, Tue, Wed, Thu, Fri, Sat, Sun, Holiday

Now you can have your teeth cleaned as often as you like!
Smiles is New England's first teeth cleaning company. We've made it easy, affordable and enjoyable to get your teeth professionally cleaned.
When you visit Smiles, you see a hygienist who is specially trained to clean your teeth carefully and thoroughly. Of course, a dentist is available if you wish a full (but optional) consultation.
Smiles, \$17
That's all it costs for a single cleaning. Or you can select an annual prevention plan of several visits and save even more. Come in today — and give yourself a beautiful smile.
For an appt., brochure or further info., Just call 492-4855
Smiles™
THE TEETH CLEANING COMPANY
957 Mass. Ave. • Cambridge (between Harvard and Central Square)
G.A. Sloan D.D.S. Cambridge Dental Associates

HAIR
Richard Joseph
SKIN
FREE BROW WAX WITH EACH FACIAL
at
RICHARD JOSEPH
164 Newbury St.
536-9678/668

River runs

Whether you're a beginner or an experienced canoeist, the Charles River Canoe Service can help you get out of the city and on to the river seven days a week, including holidays, from 9 a.m. to dusk. A canoe, paddles, and life jackets can be rented on weekends and holidays for \$3 an hour (\$4 for the first hour), or \$16 for an entire day. The prices are slightly lower on weekdays. If you're driving, the address is 2401

Commonwealth Avenue, just past the Marriott Hotel. If you don't have a car, the canoe service is only a few short blocks from the Riverside MBTA Station.

The canoe service gives instructions for beginners on Wednesday evenings at 7:30. A series of three classes costs \$18. The service also leads 14 different group river trips over the summer, including a two-day excursion to a northern section of the Connecticut River.

For more information call 527-9885 or 259-9204.

my first great blue heron at the Quincy Quarries, I have been an urban birder.

The first birds we noticed were blackbirds, which predominate around any slow-moving river in the Northeast. Boat-tailed grackles, with their eerie, iridescent feathers, were everywhere, flying back and forth across the river and issuing their low, guttural cries. Red-winged blackbirds were almost as prevalent and even more beautiful, as they stood atop lone, dry reeds to show off their brilliant orange shoulders.

We also saw at least a dozen bright, yellow-colored warblers flying against the green backdrop of the riverside, as well as an American redstart, its shimmering orange and black plumage unmistakable. We made two more exotic sightings: a green heron, which never looks like much more than a crow from a distance but which distinguishes itself in flight by its rich, chestnut-colored neck and long orange legs hanging out behind

its body; and a red-tailed hawk, with its massive wingspan and surprisingly diminutive call, that we saw circling over a field just north of the Natick Dam.

When we weren't birding we were paddling, and we were reminded just how pleasant an exercise pulling a canoe through the water is. Because we had paddled together before, there was no time lost in sorting out our strokes. I paddled from the stern (often inappropriately referred to as "the back of the boat") and my fellow urban refugee paddled from the bow. We worked harmoniously, each of us dipping our paddles into the water on opposite sides of the canoe at precisely the same moment.

For two people who have spent time paddling together, canoeing downriver is nearly effortless. The person in the stern steers by making a slightly stronger stroke, or by turning the blade of the paddle in a motion known as a J-stroke,

which turns the canoe in the opposite direction. Even when steering, the person in the stern matches the bowman stroke for stroke, keeping the rhythm established by the bowman. When a person tires of paddling on one side, the bowman calls the switch and the two paddlers change sides in unison. Paddling is an exercise in cooperation, in taking the time to know your partner a little bit. When two people master canoeing, it becomes one of the easiest ways to achieve a state of physical harmony and grace.

The first three miles of our trip were unmarred by sightings of civilization or by most of the noises one associates with it. Paddling through the Rocky Narrows Reservation was as good as paddling on a river in the forests of northern New England. Here, the river passes around steep, tree-covered hills and by a large pine grove. We passed two of your basic palatial estates, but they fit in well with the river environment. Soon, however, we came upon the backyards of some suburban homes of the split-level variety, replete with the type of landscaping that ought to be restricted to miniature golf courses. And gad, the noises were exactly those we had sought to escape. The sound of a power saw ripped through the air, and some fool sitting astride a power lawn mower was cutting a manicured lawn that reached down to the water's very edge. The only matter of any interest here was a flock of about 30 Canadian geese that we saw parked incongruously in one of these suburban backyards, right next to the patio and behind the two-car garage.

Fortunately, the invasion of the civil-

ized world into our Saturday escape lasted only for about half a mile. Soon we were back in the land of unadulterated green. We passed more farmland and the unspoiled holdings of the Audubon Society's Broadmoor Sanctuary. Shortly thereafter, we arrived at the large pool of the north side of the Natick Dam, where the locals say the fishing for largemouth bass is not bad.

A short portage of about 25 yards would have allowed us to continue paddling for another six and a half miles. But we had already been on the water for most of the afternoon. Our river journey was through, an urban escape accomplished: We were left with only one problem.

Most people go on canoe trips with two cars. The usual procedure is to leave one vehicle at the end point of the trip before driving to the start with the canoe. That way, your automobile transportation is waiting for you when you finish your trip. If you are like me, however, you do not have more than one car available to you. If you are like me, in fact, you are lucky to have a car at all. Finally, if you are like me and you go canoeing, you must either walk or hitchhike back to your car, and God help you if you have to walk and you have paddled more than a few miles down river.

As luck would have it, this did not turn out to be much of a problem. Leaving my fellow refugee with the canoe, I put my well-worn thumb out on Rte. 16 in Natick and was back with the car in half an hour, ready to return to the world of power tools, hammering, and the battle to keep up with the Joneses. □

LOOKING FOR...

AUTOS?



PETS?



COMPANIONSHIP?

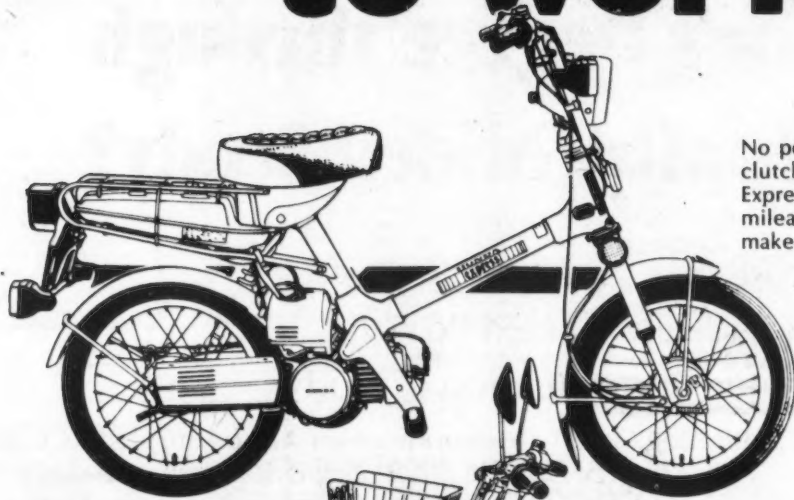


MUSIC?



FIND IT IN THE
BOSTON
Phoenix
CLASSIFIEDS
CALL 267-1234

Take the Express route to work.



Express®

No pedals and an automatic clutch makes this Honda Express easy to ride. Great mileage and a low price make it easy to afford.

Express SR®

It's a stylish new Express with an easy electric starter and plush seat.



HONDA OF BOSTON

916 Commonwealth Ave.
Boston, MA 02215 734-8200

Inquire about our Motorcycle Safe Riding School now enrolling

HONDA 81

Spring into some adventure —
the Cambridge Center for Adult Education

Special TRAVEL Programs

- **JUNE** — Back packing in White Mtns. England
- **Summer Study Program** — Cambridge Univ. England
- **July** — mid summer weekend in Toronto
- **Ten day Canadian train trip** to Winnipeg, Calgary, Lake Louise and Vancouver
- **August** — Rangely Lakes canoe trip
- **Berkshire weekend**
- **Nantucket Summer Arts Program**
- **Ireland** — A Travel Week

Open to all Men and Women
HARVARD SQUARE BRATTLE HOUSE:
 42 Brattle Street
 Cambridge, Mass. 02138

BLACKSMITH HOUSE
 56 Brattle Street
 Tel. 547-6769

Summer Term begins June 15th

Enjoy our Summer Terrace Cafe at 56 Brattle St. for Viennese pastries, quiches, sandwiches
 Also try our Child Care Drop off \$2.00-hr. 9 a.m. - 2 p.m.

CONTACT SPECIALISTS
 INNOVATORS — DEVELOPERS — PIONEERS
 Since 1946

LIVING LENS
 "THE ULTIMATE CONTACT LENS"

- THE CONTACT LENS THAT "BREATHES"
- ENJOY VISION COMFORT
- WEAR LENSES LONGER
- PEOPLE HAVE WORN THEM FOR DAYS
- HARD, SOFT — CONTACT LENSES OF ALL TYPES

(INCLUDING WET-TREATED OXYGEN PERMEABLE, ULTRA-VIOLET FILTERING AND BI-FOCAL).

Contact Lens Specialists
 77 Summer St. — Boston
 542-1929
 190 Lexington St. Waltham 244-1123

PHONE (617) -A- 492-1144
POEM

Sister Angela
 Reader and Advisor
 Palm, Spiritual and Card reader

Let the woman who knows help you. If you have any problem concerning the past, present, future, love marriage, business, lawsuits, finances, or health; there's no problem so great that she cannot solve.

524 Commonwealth Ave., Boston, Mass.
 In Kenmore Square
247-7883
 Open Daily 9 am to 9 pm

ISRAEL

warms you...
HEART, BODY AND SOUL

LOW COST FLIGHTS

Israel offers more variety, more enriching experiences, and more of what you want your vacation to be. Come to Israel. And warm yourself... heart, body and soul

Student Tours within Israel

For information and reservations please call

Center For Student Travel
 1140 Broadway, N.Y.C. N.Y. 10001
 TOLL FREE
800-223-7676
 9 AM - 6 PM N.Y.C. TIME

A CAREER IN TRAVEL IS EXCITING!

TRAVEL EDUCATION CENTER
 Affiliated with Crimson Travel Service

6 reasons why you should call us:

- You want a new career
- You love travel
- You enjoy people
- You like variety
- You want professional instruction
- You want placement assistance

Day Course: July 22
 Day, Night & Sat. Courses This Fall!
 Open House: Thursday, June 25, 6:30 P.M.

Call for catalog
 Harvard Square, Cambridge, MA 02138 (617) 547-7750
 Licensed by the Commonwealth of Massachusetts Department of Education
 Accredited Member NATTS

Do you want to earn a Bachelor's Degree through Individually Guided Study?

- Short-term, Intensive Residencies
- Individually Guided Projects
- Unique Concentration of Study

At Lesley College, our Continuing Career Development for Adults Program (CCDA) offers a new concentration: *Adult Degree Option*. Students work closely with experienced faculty to create individualized academic programs in subject areas such as:

- Behavioral Science
- Early Childhood Education
- Psychology of Women

Students will meet twice a year for 2 weeks followed by intensive individual study with specialized faculty during the interim months. This option is convenient for working adults, busy parents, and individuals who want an opportunity to study in specialized areas.

Remember CCDA Program helps you evaluate your past accomplishments, volunteer and work experience, college courses and transfer them into degree credit.

For more information, call Mary Huegel at (617) 868-9600 or write: CCDA Program, Lesley College Graduate School.

First Residency: July 27 — August 7, 1981
Applications now being accepted.

LESLEY COLLEGE GRADUATE SCHOOL
 29 Everett Street • Cambridge, Massachusetts 02238
 (617) 868-9600 ext. 380

Lesley College Graduate School admits students of any race, creed, age, sex, color, handicap, and national or ethnic origin.

Fashion

Continued from page 6

for so long, I managed to have a fine old time at this affair.

The show had a sort of school-pageant quality, but then, that essentially is what it was. And it was fun, in a totally unpretentious way. Students wore their own and one another's designs; some were just okay, but many were outstanding.

If the students at Massachusetts Art have their way, we'll all be wearing winged dresses, one-legged jumpsuits, and Jetsons-styled modular wear within a couple of years. Creations shown in the science-fiction segment of the program bore such titles as "In 50 Years," "Brave New World," and "Wedding 2030." For rainy weather, Lori Jean Eberhardt wants us to wear — yow! — her purple-and-black vinyl jumpsuit with black-net mini overskirt.

American history was saluted next, with strapless fringed "Indian" dresses, plaid taffeta jumpers, and — the hit of the show — Michael Dickson's cotton quilted vest that reversed to another color — and a built-in backpack.

In sportswear, we saw shorter pants for men, often cuffed; jumpsuits (again and again and again); running wear that fit close to the body; and interesting reverse-pleat sleeve treatments on jackets and shirts.

The travel segment featured desert dressing, African influences, even an Orient-inspired wedding dress with pagodas sticking out of the skirt (you wear it).

Next, a collection of short clothes: short dresses, short pants, shorts sets, knickers, and sunsuits. Of note: Karin Ranta's red pouf dress and her eggshape playwear and John Di Stefano's claret velvet fox-collar dress with beaded bodice.

Costume design was displayed, with designers parading around as Diamond Jim Brady, Sarah Bernhardt, and Lillie Langtry. And of course, wedding wear and evening gowns were shown, with, again, some very lovely, very traditional designs.

The audience — some of whom, I suppose, think of *haute couture* as a window at the Limited — loved the show. Overheard, one granny to child: "They don't really want you to wear these things, honey. They're just for show." Even in the world of high fashion, you can't forget for a minute that you're in Boston. □

Stamps

Continued from page 10

the appearance of having higher prices, even when they didn't. (The cost of trading-stamp programs usually comes out of the marketing-and-promotion budget, and if it weren't spent on trading stamps it would be spent on advertising or some other kind of promotion rather than being returned to the customer.)

The idea that stamps hike prices comes, according to Meredith, from those days in the '70s when gas crises and inflated food prices were making businesses drop trading stamps like hot potatoes. At that time, he says, a lot of businesses said they were going to do away with stamps so they could lower their prices and pass the savings along; then they slashed their prices by quite a bit more than they were spending on stamps, making it appear that stamps were costing the customer a lot. But Meredith thinks there are other reasons the A&P program didn't work — specifically that A&P was trying to cure sick stores with the stamps. Stamps can only bring people into the stores; they cannot keep them coming back if the stores are not performing well.



Nowhere is the fate of trading stamps of more concern than in the halls of Sperry & Hutchinson, purveyors of S&H Green Stamps and the oldest and largest trading-stamp company in the US. Owned largely by Bass Brothers and the Beinecke family, S&H currently has a corner on almost 50 percent of the trading-stamp market. But nowhere is it harder to get people to talk about trading stamps than at Sperry & Hutchinson. It's like trying to catch a greased pig in a poke. It's like being in a Marx Brothers movie. In short, it's next to impossible. In the course of 20 minutes or so, I was shuttled to nine or 10 extensions, each of which claimed that "I'm not really the person to talk to on this," and promptly transferred me elsewhere. I became the Ping-Pong ball in a match between the stamp division and the corporate division (which handles the furniture and insurance businesses S&H has acquired). I talked to a lot of secretaries. I talked to the vice-president of corporate affairs. I talked to the research director, who said I should talk to the librarian. I finally talked, very briefly, to the vice-president of marketing, who said he would "put something in the mail."

One of the reasons S&H is playing its cards so close to the vest right now is that it is involved in an acquisition courtship — for which it hired a paid

matchmaker — with the Baldwin United Corporation, makers of Baldwin pianos and owners of savings and loan associations and life-insurance brokers. Since Baldwin already owns Top Value, there is some talk of monopolies and such, and until that all gets straightened out, it seems, is golden. Of course, S&H has always been reluctant to talk. It is, after all, the oldest and biggest. If it doesn't want to deal with the public, it figures it doesn't really have to. And it doesn't. "They've always been notably weak in PR," one industry member told me. "For years, they sort of ignored the world. That has changed a little in recent years, but not as much as we'd like." Indeed, S&H still does not belong to its industry organization, the Trading Stamp Institute of America; it figures, apparently, that since it is so much bigger than the rest of the industry, it doesn't need to bother. There may also be a third reason S&H is so unwilling to talk: it's losing business. The number-two nationwide customer, National Car Rental, is canceling its contract on August 1 of this year, and A&P discontinued its Chicago operation at the end of May.

But do not sing the dirges yet. The trading-stamp business is cyclical. Trading stamps were very popular in the US until World War I, and after falling out of favor for 35 years, they surged

back again in the 1950s, stronger and surer than ever. And according to George Meredith, some recent studies at Cornell show that the supermarket-business expects trading stamps to be back in full flower by 1985. Which means that if you start saving now, by the time a new redemption center opens in your neighborhood you could have saved enough trading stamps to get a Lear jet, or a trip to Europe, or 2178 plastic stacking baskets by Ingrid. (In white or yellow. Five books each.) □

Women

Continued from page 8
wilderness to the stars."

Washing machines, "malleable stoves," indoor plumbing, vacuums, and irons have lightened the farm woman's work load. Telephone, radio, TV, modern roads, and the internal-combustion engine would seem to have done away with her isolation. From the vantage point of the city dweller (turbo-centrism?), it appears that rural life is fairly indistinguishable from urban or at least suburban life. Even the Waltons are now integrated into the life of their mountain community. Certainly in the Northeast, which has been the nation's pre-eminent urban center, and especially in states like Massachusetts, more than 80 percent of whose food is grown outside the state, "rural" means far away — Appalachia, Kansas, maybe Maine.

There are, however, people living in Massachusetts, New York, Pennsylvania, Connecticut, New Hampshire, even New Jersey, who consider themselves country folk. And 200 of them recently met at UMass-Amherst for a three-day conference on rural

issues sponsored by Rural American Women (RAW) and the Cooperative Extension Service of the Department of Agriculture.

Jane Threatt, RAW president and founder, is a smiling, fast-talking South Carolinian who, in the mid-'70s, decided she wanted to help "give visibility to the concerns and contributions of rural women." She says, "Traditional women's groups didn't know how to represent rural women. They didn't even have a list of names of rural women's leaders." So she put together her own list and organized a "leadership conference" which, in turn, decided to incorporate the organization in 1977. According to Threatt, RAW now has 35,000 members, maintains a small office in Washington DC, and is often called upon to provide testimony to Congress about issues of importance to rural women. "We don't even have to lobby," says Threatt. The RAW office also publishes a national newspaper and has gained a reputation as a clearing house for rural women around the US.

RAW's definition of "rural" is flexible, says Threatt. The membership includes farm women, women living in small communities, women working in mines and mills, women who live in the country and travel long distances to work in factories. Her issue list is ambitious, ranging from estate and inheritance-tax laws — which often make it impossible for a widow to hold onto a farm she's spent her entire life working — to development plans that have resulted in "millions of acres lost by black people." She discusses Reagan's budget cuts, the role of multinational corporations in global food politics, and the general issue of "feeding the world" as rural women's concerns. "Historically, rural women have been catalysts of change on a community level," says Threatt.

"RAW wants to effect change on a national and global scale as well. We can't keep isolating community from regional, from state, from national and global. You can't forget — the world is rural. And time is running out."

Workshops at the Amherst conference were organized into four categories: energy, health, housing, and food. During one of the food sessions, a woman made an enthusiastic speech about solar greenhouses, and another intense young woman made a presentation about "permaculture," which was defined as "a consciously designed agricultural system that combines landscaping design with perennial plants and animals to make a safe and sustainable resource." Permaculture planners push tree crops, such as nuts, as both a cash crop and an animal feed that requires less labor and fewer hard resources to cultivate.

Around the room, the younger women, wearing blue jeans and India-print skirts, nodded as these environmentally sound plans were presented. The grayer heads, pant suits, and polyester dresses weren't so ready to agree.

"I'm a dairy farmer from New Jersey and I can't see but that this would make my costs increase," said one woman.

"I find these ideas threatening," said another. "What if everyone puts in solar greenhouses? Who is going to buy my tomatoes?"

"The idea is not competition," explained one of the panelists. "What we're talking about here is regional self-sufficiency."

"Tell me how you see this working," demanded the dairy farmer. "Tell me how to be self-sufficient and energy efficient. But I would like to see it presented professionally. I want to hear expert testimony. I don't want to invest my money in

Continued on page 16

THE GUARANTEED CLASSIFIED

The Boston Phoenix is making classified advertising better for you. We guarantee that if your ad in the For Sale, Apartments for Rent, Roommates or many other categories doesn't work after you've bought it in advance for two consecutive weeks... we will keep running it FREE. Not just for one more week, but until it works. All you have to do is call and tell us to rerun your ad. The guarantee applies to any non-commercial ad for a single transaction. Now THAT'S a guarantee. FREE until it works. THE Guarantee.

CALL 267-1234

TO OUR CUSTOMERS:

Cars are expensive; they cost a lot to buy and a lot to repair properly. We know it's a headache and an inconvenience when your car breaks down so we do our best to diagnose and repair each car as quickly as possible without sacrificing any quality.

- All our work is guaranteed. If you have problems just bring the car back.
- We can usually finish in one day. However, sometimes we need to keep the car longer to assure the job is done right.
- We stress preventative maintenance and will assist you in arriving at a plan to keep repairs to a minimum.

JOE'S
FOREIGN CAR SERVICE
INC. BMW • Volkswagen

880 COMMONWEALTH AVENUE (REAR)
BROOKLINE, MASS. • 617-277-6043

News Alone is Not Enough!

WBCN 104 FM

GIVES YOU A RADIO MAGAZINE

BOSTON SUNDAY REVIEW is a fascinating summary of the past week's activities in and out of the world of Boston. News, music, talk and listener participation are all blended by WBCN's talented news department. Investigation, information, entertainment: we'll give you a special taste of why the week ends here on FM-104.

EVERY SUNDAY, 8 AM - NOON

BOSTON SUNDAY REVIEW

BSR JUNE 7th

HOW TO WIN AT POKER

Tips from MIT professor Nesmith Ankeny, author of *Poker Strategy: Winning With Game Theory*.

SOUTH AFRICA: ITS 20TH ANNIVERSARY

An update on apartheid with Ken Carstens of the International Defense and Aid Fund for Southern Africa.

THE US VOTE ON INFANT FORMULA

An interview with Lois Hoppe of the Infant Formula Action Coalition

PLUS: Interviews with *New York Times* Food Editor Craig Claiborne and Guardian Angels founder Curtis Sliwa... author Richard Billings asks "Did Organized Crime Assassinate John Kennedy?"... and a look at Condo Conversion in Boston.

Produced and co-hosted by Matt Schaffer, Dinah Vaprin, Mackie McLeod, Katie Able and Marc Gordon.

Brought to you in part by your local McDonald's Restaurant.



FREE DRUM POSTER AT ALL STORE 24 LOCATIONS

For a limited time, you can pick up this full color, 17x20 poster compliments of Drum Tobacco at any Store 24 in your area. Drop in and get your FREE POSTER today.

No purchase necessary.



After a hard day's work
it's nice to go home
and roll a Drum!

Women

Continued from page 15

something that is not proven." "But the more we do, the more common knowledge we have," insisted a gray-haired woman wearing blue jeans. "The more risks we take, the easier it will be for people to conceptualize changes."

Someone else agreed. "Let's get back to experimenting and see how it works."

"But whose responsibility is the research and development for all this?" asked a truck farmer. "If this is an idea that makes intuitive sense to people, how do we get people to do it? I just can't afford it as a private individual."

"This is a grass-roots thing to a large extent," was the reply.

"Nonsense," came a quick response. "Look at all the money the large companies are spending doing asinine R&D on petroleum and chemical products. We have to pressure these people if we want to make changes."

Pat Lewis Sackrey, who was conference director for the Northeast regional conference of RAW, works as a "rural specialist" for UMass Cooperative Extension Service. "We would have had a hard time getting this group together five years ago," she says. "It would have been an anti-war, civil-rights, college-educated, and not-living-on-farms group of people. But this is so diverse, that's what tickles me the most. I don't know these people. They're not in the alternative social-change network. And you know, they represent thousands more."

RAW plans regional conferences to give members the chance to talk about issues of special concern in their parts of the country. Says Sackrey, "In the Southeast, where the prime industry is coal, who owns the land is seen as an enormous question. That's not such a big question here, though in Maine, where you have the paper companies, it is. In Massachusetts, the big thing is access to land for people who have no money. The community land-trust idea has developed here as a result of that."

But Sackrey insists that certain basic needs are common around the US, especially lack of services in rural areas and self-sufficiency. "In Indiana, where I went, they're as dependent as we are on California for our food. They have all that land, and all they do is grow soybeans and not their own vegetables and fruit. We grow milk and some vegetables and fruit here in season. But we've lost the ability to can, store, and distribute."

"In Pennsylvania, Texas, New York, Louisiana, issues of regional self-sufficiency are also big. It's the same stuff," continues Sackrey. "There's a lot of fear about the future. We can't take care of ourselves. And we feel a gap between what we are doing and what we could be doing."

At lunch, RAW delegates swapped gardening stories and family anecdotes. They worked on squares for a RAW quilt while attending workshops. There was a craft show and contradancing.

Rising costs mean that lots of rural people — who are afflicted with high rates of unemployment and poverty — are having their phone and electric service cut off. Keeping doctors and dentists in small communities is a continuing problem. Public transportation is unheard of in most non-urban communities. Rural culture and rural headaches persist. And so does the "grit" of previous generations of women who tackled problems both as individuals and as communities. Says Pat Sackrey, "These women have values that they're acting on, that they've reflected on . . . They have a tradition of self-reliance, and of interdependence and independence." *Memoirs in the making.* □

A TAKARA FOR JUST 37,250 YEN.



MODEL 920
10-SPEED
\$149.
(Was \$189.)

The first sale ever on Takara 10-Speed Bicycles. Takara is one of the best names on two wheels.

Takara Model 930 is also on sale for just \$169. (Was \$199.) Both Takaras have SunTour Derailleurs and Alloy center-pull brakes.

This summer get better mileage than any import that requires gasoline. Get a Takara and take to the road.

takara[®]
BICYCLES

DISTRIBUTED BY CRANDALL-HICKS
AVAILABLE AT THESE EXCLUSIVE DEALERS

Motion Market
65 Union Street
Newton 527-0967

Mt. Auburn Cycles
145 Mt. Auburn St.
Watertown 926-6010

Community Bikeshop
175 Mass. Ave.
Boston 267-3763

Community Bikeshop
490 Tremont Street
Boston 542-8623

Western Cycle
68 Main Street
Peabody 532-1314

Western Cycle
22 Maple Street
Danvers 774-1685

Crossword

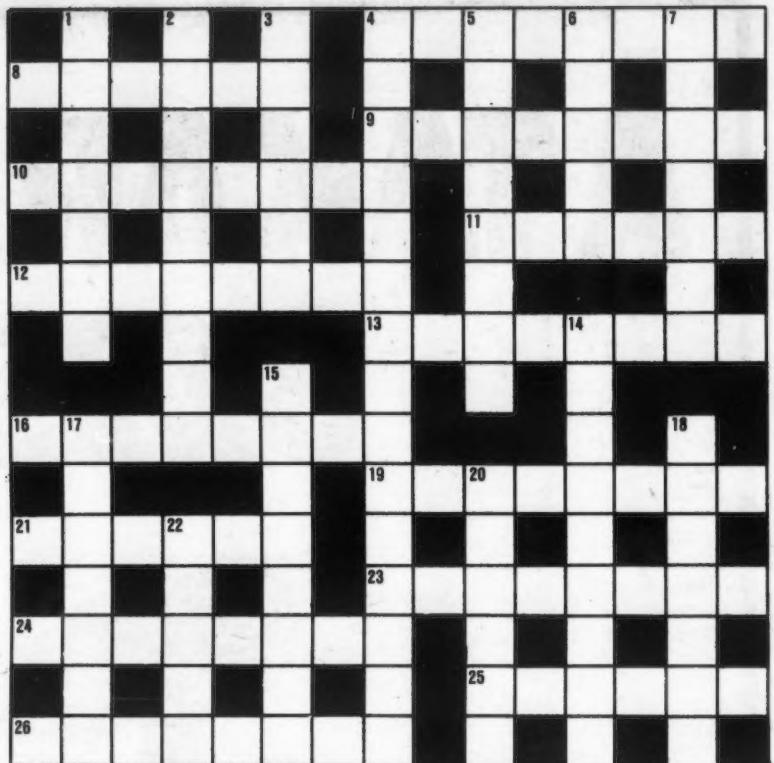
from the London Sunday Times

ACROSS

- 4 Competition to be first to market with old Spanish wine? (4-4)
- 8 Servant with food to carry in backwards! (6)
- 9 One I leave in New York is responsible for crime. (8)
- 10 Hit the piper in Wales. (8)
- 11 How cheerless to place the listener in non-alcoholic surroundings. (6)
- 12 One hears you need warm weather to get tennis games in the West Country. (8)
- 13 Happening to die out when the light's gone. (8)
- 16 Placed in a difficult position — went round the bend! (8)
- 19 Rice came to be turned into a different dish. (3-5)
- 21 Refuse to ply the needle a long time. (6)
- 23 Friends swallow some pretty dim stuff from fortune-tellers! (8)
- 24 It's crazy to manipulate a novice, as the song indicates. (8)
- 25 The girl's gone — I'm upset. (6)
- 26 Lifeless boy added — still upset! (4,4)

DOWN

- 1 The French prohibit no return to this country. (7)
- 2 Simon appears in unpretentious fashion. (9)
- 3 Gives a bad report on roofing material. (6)
- 4 High jinks caused by that show of whisky, gin and rum? (8,7)
- 5 "Men are but . . . of a larger growth" (Dryden). (8)
- 6 Start by allowing nothing to interrupt the trick. (5)
- 7 Provided the food despite having reacted strangely. (7)
- 14 Gas unit I stick up to help with lobster preparation. (9)
- 15 Grape I go to crush. Does that strike a chord? (8)
- 17 Work in the theatre? (7)
- 18 They were once used widely to provide light clothing. (7)
- 20 Rich food in a London den. (6)
- 22 Displayed first-class colour. (5)



Last week's solution



Beauty Gardens
for males and females

Special!

STUDENTS:
Blow cut and styled
complete any day but Saturday

Only \$6.95

730 Mass. Ave. Cambridge 354-8888 345-8885
No appointment necessary • Open Thursday till 9 p.m.

Platform Bed Waterbed

\$139.95 TWIN, FULL, QUEEN or KING SIZE in Dark or Natural Finish.

Frame • Pedestal • Decking • Deluxe Mattresses • Fitted Liner • Heater & Ther. • Complete Bed in Queen or King

\$299.95

We carry name brand mattresses, box springs and E-Z assemble furniture all at discount prices.

FURNITURE CONNECTIONS & WATERBEDS

87 Westgate Drive Brockton 588-8544 222 Arsenal St. Watertown 923-4000

THE MATTRESS FACTORY

30" x 48"

YOUR CHOICE \$159

Full 1 1/2" thick Solid Edge Grain Maple Butcher Block Tables

36" round

Butcher Block FACTORY OUTLET
Opposite Lechmere Sales
Corner of First & Thorndike Sts
Cambridge, Mass. 547-1213

Two sensational offers from Spex Opticians:

\$5.00 Cash Rebate
when you buy
Bausch & Lomb
soft lenses at the incredible
low price of **\$54.95!**

No-obligation, Free trial
(offer not valid for replacement lenses; fitting fee not included)

BAUSCH & LOMB
SOFLENS

Save up to \$28.00
on eyeglasses.
Free prescription lenses
with frame purchase!

(some restrictions)
Hurry! Offer ends June 20.

Spex

Boston, 575 Boylston St., Copley Sq., 536-3232
Newton, 281 Needham St., Marshalls Mall, 965-5553

"OPERATION OUTREACH"

Rep Group Wednesday 7-9

VIETNAM-ERA VET CENTER

Services:
1. Individual and Family Counseling
2. Drug and Alcohol Referrals
3. Crisis Intervention
4. Veteran-Benefit Information
5. Job Development & Training

362 Washington Street
Brighton, MA 02135
783-1343
783-1344

the latest in fashion eyewear

Opticus
complete contact lens center

537 Commonwealth Ave. Kenmore Square
437-1591 • 9-5:30 M-F, 9-3 Sat.
3 Center Plaza, Government Center
742-8151 • 8:30-5:30 M-F

SAVE \$10 AT OPTICUS BY PRESENTING THIS COUPON

Valid only for purchase of contact lenses or complete pair of eyeglasses. Limit one coupon per purchase. Eye examinations arranged.

INTRODUCTORY OFFER . . .

SYNCOM. \$35.00
DATA DISKS (BOX OF 10)
Regularly \$50.00

ectype
Flexible Disks

FEATURES:

- 100% certified in all cases at higher than standard industry specifications.
- Sectors available: Soft Sector — 1 Hard Sector — 10 & 16
- Wear life which exceeds 10 million passes.
- Reinforced center; Mute standard.
- PLASTIC DISK STORAGE FOR 5 1/4" & 5" DISKS AVAILABLE

All ECTYPE Flexible Disks, both the 8" and the Minis, are packaged in Syncom's "human engineered" E-Z Vue box for ease in use. Identification labels are included with each box. All ECTYPE Flexible Disks come in Tyvek envelopes for reduced envelope abrasion and static elimination. ECTYPE Flexible Disks have been engineered with you, the user, in mind.

Same-Day Shipping — Orders shipped UPS, add \$1.50

MASTERCARD & VISA ACCEPTED

HARBOR ELECTRONICS, INC.
385 Main Street
Winthrop, Massachusetts 02152
846-7132

Classifieds

CATEGORY INDEX

- HELP WANTED 19**
 - Auditions
 - Bus. Opportunity
 - Job Opportunity
 - Job Wanted
 - Resumes
 - Volunteers
- AUTOMOTIVE 20**
 - Domestic
 - Foreign
 - Vans & Trucks
 - Cycles
 - Tires
- REAL ESTATE 21**
 - Apartments
 - Apts. Wanted
 - Commercial
 - Space
 - Condominiums
 - Houses for Rent
 - Houses for Sale
 - Housemates
 - Inv. Props.
 - Land
 - Parking Spaces
 - Roommates
 - Rooms to Rent
 - Seasonal Rentals
 - Studios
 - Sublets
- MISCELLANY 24**
 - Bulletins
 - Legal Notices
 - Lost & Found
 - Occult
 - Pets
 - Skating
 - Travel
 - Wanted
- INSTRUCTION 25**
 - Acting
 - Arts & Crafts
 - Dance
 - Health
 - Language
 - Meditation
 - Photography
 - Miscellaneous
- SERVICES 25**
 - Answering Services
 - Artists' Services
 - Business Services
 - Children Counseling
 - Dating
 - Delivery
 - Health
 - Home Services
 - Carpenters
 - Construction
 - Painters
 - Miscellaneous
 - Legal Services
 - Movers
 - Party
 - Piano Tuning
 - Repair
 - Miscellaneous
- FOR SALE 26**
 - Ant. & Flea Mkts.
 - Appliances
 - Bicycles
 - Clothing
 - Fuels & Firewood
 - Furniture
 - Odds & Ends
 - Photography
 - Yard Sales
- MUSIC 27**
 - Audio Visual
 - Gigs
 - Instruction
 - Musical Instruments
 - Records & Tapes
- PEOPLE 28**
 - Messages
 - Person to Person
 - Personals
 - Personal Services
 - Escorts
 - Massage
 - Massage Opps.
- COUPON 31**

HELP WANTED

The terms Male & Female are used for the convenience of the reader. Sex discrimination is illegal unless a bona fide occupational qualification is stated.

AUDITIONS

Versatile performer for street duet fun & \$5 call Scott 536-0834

Paris established mime offers 3wk intensive workshop in Tomaszewski technique & improv beg. Immed. Call 451-5464.

MEN NEEDED

Seek 2 Males Sing Dance Act Salaried Positions. 37 wk tour. New England Theatre Guild for Children. Georgia Bills 655-5338.

Actors Actresses Auditions open for comedic radio serial volunteer positions only. Firm 8 mt commitment. WMFO Tufts U Medford Tues June 9, 7:30 Curtis Hall Crn College - Bos aveaves 96 Bus frm Hrvd Sq to Memorial Stairs info:491-2073

Orig plays wanted for staged readings. Send ms. to Nucleo Eclectic Theatre, 37 Clark St., Boston C/O Gail McFarland.

DIRECTOR CHOREOGRAPHER MUSIC DIR wanted for MIT musical theatre 'GUIDE ONCE UPON A MATTRESS' Interviews 6/22-24 call 253-6294

Open Door Theatre-Aud. for Henry IV, part 1, dirctd by David Gibson. 6/13,1-4; 6/14,1-4; 6/15,7-10 at Kettle Bowl. All roles open. Prep 2 min Shakes mono. 524-3118 for more info

DON'T WALK AROUND IN THE NUDE

Volunteer ushers needed. May 14 through June 20; W-Fri. at 8pm, S at 6&8:30pm. Suffolk Theater & French Theatre in America. 723-4700 ext 262 or 723-2215.

MIT SUMMER ORCH- Aud for strings & some Reads Reh start June 18th Tues Thurs Kresge aud. Concert Jul 23rd for info & aud Appt call 277-7351 426-3226 864-5510 program incl Mozart Tchaikovsky & Nicolai

Auditions for the Everett G.B.A.R.C. November production of No No Nanette. To be held Tues June 16 & Thurs June 18 at 7:30 pm at VFW hall, Second St. in Everett. For further info call 387-2975.

SEE SHEAR MADNESS FREE

Volunteer ushers needed for Shear Madness, Charles Playhouse II Call 426-5225.

Amateur comedians, impressionists, or mimics for Beverly Club. (20 miles N. of Boston) 8 min act minimum \$100 first prize. Call 927-2767 10am-2pm any day.

PRISCILLA BEACH THEATRE

Plymouth MA The Oldest Summer Stock Playhouse in the US will hold an open audition May 17, 24, 31 and June 7, 14 at 2pm at the Priscilla Beach Theatre for its 1981 apprenticeship company for further info & directions call 224-4888.

BUSINESS OPPORTUNITY

Opp for well org. person intrad in firming the jewelry business from the ground, up. Met hve gd apt for figurs, bkkeeping exp. relate wll to people & wrk well under pressure. Occas long hrs. Call Skylight Jewelers 426-0521.

SIP ON IT

Reusable soda label that wraps around your beer can. Send \$1 to: Soda Sleeve, Po 1189-GMF, Boston MA 02205

Anyone looking for capital (50K-100K or more), send name, address, phone along w/310 M.O. deposit to The E&G Progressive Co. Inc. Apobox Co., 10 Milk St. Boston MA 02108. Immed response.

TERM PAPERS

Research, Writing, Editing and Typing custom-done to your specifications. Professional quality and personalized service at reasonable rates! Call 232-1714.

GO WITH A WINNER. YOURSELF!!!

You can earn extra income at home. No experience required. We supply all information. Start now. Mail \$1 to: LEONARD STEWART LTD PO Box 3311, Dept P-1 Peabody MA 01960

JOB OPPORTUNITY

MASSEUSES WANTED

Finest Health Club in New England offering employment to ladies.

- Highest wages
- Medical and Dental Coverage
- Will train if needed
- Excellent working hours
- Close to Boston

Please Call 535-4550 for appointment

ACTIVIST/ SUMMER JOBS

Progressive Citizens Action Organization is hiring Staff to involve people in the struggle for social and economic justice. Grassroots political education/fundraising, summer and permanent work. Call ACORN, 266-7130.

COUNSELORS

for halfway house for adult offenders. Minimum of three 8 hr shifts per week, nights, & weekends. Stipend or \$15 per 8hr shift. Call 437-1864

Wanted- experienced painter 244-9522.

BOX OFFICE MNGR, HOUSE MANAGER Hardworking, enthusiastic person for major rep theatre season. Call 267-5630 for interview.

WANTED-young energetic F for housekeeper & companion for slightly handicapped male. Room, board & salary. Call 536-6155 anytime and keep trying.

Friendly disabled Male seeks responsible pers n as personal care attendant am some lifting call 536-2787

STOP CRIME AND MAKE \$\$\$\$

This year's sales up over 45%. Own your own business in the inflation proof 2 billion dollar a year residential security industry. Reported in national newspapers as a growth business for the 80's. Market research firm estimates 10% annual growth rate through 1984 and 45% increase in 1981 over 1980. Complete training and company assistance available. We are now planning expansion in the metropolitan Boston area and can help you develop a highly successful business. Must find dealer in the greater Boston area immediately. Can be operated full or part time or with existing business. If you want proof of how we can help you share in a booming business call Mr. Duleo at our New England regional headquarters in Woburn, NH. (603) 569-5300 9 to 5.

VOLUNTEER COUNSELORS

Work in a halfway house & be a part of a new approach to rehabilitation. Learn reality therapy & new techniques. We need volunteers nights & wknds. Stipend pay involved. Work references needed 482-2967.

PUBLIC RELATIONS

Small, well-known Boston based Public Relations Agency seeks full-time assistant. Must be very hard working, bright, well-organized and loyal. Experience preferred. References necessary. Call (617) 247-0334 for appt.

RESUMES PRINTED

Retyped by COPY COP 815 Boylston St opp the Pru Dial C-O-P-Y-C-O-P.

Pretzel vendor wanted Call Missy at The Factory 742-4221.

ACTIVISTS

9 to 5, an organization of working women concerned with rights and respect on the job is seeking community outreach workers/fundraisers. Get involved, work for change. Call 536-6003 after 3 p.m.

TOOL MAKER

Tool Maker with knowledge of mechanization, tool and die work, air logic, shop math and temperamentally suited for close tolerance work on tool and steel parts. Must have equivalent experience to a full apprentice. Must relocate to the Caribbean. Salary commensurate with experience. Box 2175

SECURITY GUARDS M/F

Boston/Cambridge Immediate openings Call Mr. Kap 3-5 p.m. 661-1730

Caring Men and Women needed for full and part-time Homecare assignments in:

- Boston • Arlington • Waltham • Newton
- Burlington • Watertown • Woburn
- Quincy & entire South Shore

Flexible hours available. Call: 566-7901 (Brookline) 472-7789 (Quincy)

International Homemakers
233 Harvard St., Brookline, MA

Restaurant Managers

Has the time come for you to grow in your career

Do you feel you have outgrown your position? Would you like to know what the hospitality industry has to offer for growth opportunity? Then call Carl Campagna, vice president of the H.R.I. Services to find the answers to these questions.

Call 617-848-9110 today All replies held in strictest confidence

THE CABLE PEOPLE

Consulting firm seeks several aggressive, self motivated people to promote cable T.V. in Methuen and other locations. Full and part time. No experience necessary. Training provided. Excellent compensation package. For immediate interview call

603-625-9559

or send resume in strict confidence

The Cable People Inc.
1700 S. Willow St.
Manchester, N.H. 03103

GRAPHIC ARTISTS PROOFREADERS

Small national publishing co needs paste up artists eves Monday through Thursday Guaranteed 20 hours Flexible schedule OK. Also proofreaders Monday through Friday mornings & afternoons Congenial atmosphere Convenient to T & plenty of parking. Call for interview 783-1163.

HORTICULTURIST

Interior landscape company wants exp Horticulturist to care for commercial accounts in Boston. Self motivation, initiative, ambition & ability to do a good job. are recognized & rewarded in our growing business. Call Karen or Joe at 924-6573

WOODWORKER

Small quality-oriented custom-production shop has interim level post avail Base salary + incentive pay avail A brief note please PO Box 52 Manchester MA 01944

ENVIRONMENTAL ACTIVISTS WANTED

Concerned about the recent anti environment shift? Greenpeace needs you to help a public outreach. Earn \$125-175 weekly hours 2:30-9:00 Call Ken 5427052.

SUMMER JOBS PROMOTING ECOLOGY & Consumer Issues, Bottle Bill, & Safe Energy. MASSPIRG, A Statewide Public Interest Group, is hiring summer staff for public outreach & fundraising. \$125-200/wk, M-F, 2pm to 10 pm. Will train. Contact Janet D. at 423-1796.

ORGANIZER

Abortion Rights Organizer Boston & Springfield area full time must have car. Available immediately. Call M.O.R.A.L. at 742-8667 ask for Ellen.

ASTHMATICS

Paid Male volunteers to participate in trial of new asthma medicine in trials of new asthma medicine at Harvard affiliated Hospital. Total time commitment of 30 hrs over 14 weeks. For info, call (617) 323-7700 ext 5123

CITIZEN ACTION IN THE 80'S

Mass. Fair Sharec one of the largest citizen action groups in the country, has full time and Summer positions for community outreach and fund raising. Hours, 2 pm to 10 pm. Will train. \$175-225 per week. Call 266-7505.

HOUSE/OFFICE PERSON

Public Relations and Advertising Executive seeks a very reliable, honest, hard working person with drivers license for a variety of house jobs, cleaning, errands, driving and some office work. Must be handy with cars and around-the-house chores, etc. Interesting all-around work but very hectic. Current references a must. Call (617) 247-0334 for appt.

Wanted part or full time stitcher to do light production and other work in pleasant shop in Allston on public trans Exp OW Industrial sew machines nec. Call for appt 254-0859.

CLERK FOR DRY CLEANING STORE

Part-time afternoons, 2-8 daily. Boston location. Call 924-8500.

Mature individual wanted to care for 8 year old boy: 3:30-8:00 5 days per week. Person must be creative and have experience with children. In Cambridge call 492-0162 evenings

LEGAL SECRETARY

Small, busy criminal & civil litigation office. Excellent typing skills. Word processing experience preferred but not required. Call 227-8813.

ORGANIZER

for MORAL, a pro-abortion organization. Two positions open immediately: for Boston & Springfield. Must have car. Call 742-8667

Photographer needs Female to model good pay full time & part time 548-0502 after 5:00 no exp nec \$.

Yng Man sks to join or start Catering co Pref vege sk other with exp to start with Write with phone S Harris 37 Ashford All.

HEADSHOTS

To your taste and budget. Beautifully lit, skillfully directed. Full-service downtown studio. Glossies, composites, portfolios, make-up/hair-styling, retouching available. CALL 891-1497 Fashion Promotions Studio

BRIGHTON CLERICAL TYPIST

Small National Publishing Company. Modern office. Experienced preferred but will train excellent typist. Must be organized, good at detail work, & enjoy phone contact. Call for interview 783-1163

UNITED REFERRAL SERVICES FOR FASHION MODELS

Printwork - T.V. - Film - Fashion Shows.

Call 566-5901

BEAT THE HEAT

this summer with cool cash working 8:30-1, 1-5, or 5-9 plus Sat. daytime (6 day week). Full time and part time positions available. We are looking for articulate, self-motivated people to sell Time/Life Books by phone from our Beacon Hill office. We offer an ongoing training program with Guaranteed Salary plus Commission plus Bonus which can earn you \$3.50-\$15 AN HOUR. To apply for a screening interview call 10 A.M.-4 P.M. MON.-FRI.

723-2470

TIME LIFE LIBRARIES, INC.
An equal oppty. employer M/F

CONTROLLER/ CHIEF FINANCIAL OFFICER

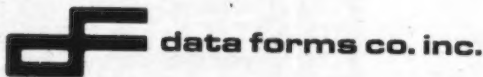
A shirt-sleeved C.P.A. with accounting and supervisory experience to take charge and get involved with all aspects of the accounting and financial control of The Boston Phoenix, a rapidly growing media company.

Work in a casual atmosphere and report directly to the owner. Resumes only, please, with salary history to:

Stephen M. Mindich, President & Publisher

THE BOSTON **Phoenix**

100 Massachusetts Ave., Boston, MA 02115



FORMS STORE AND INSTANT PRINT CENTER

"ON THE SHELF" BUSINESS FORMS AND COMPUTER SUPPLIES

- Computer Paper
- Invoices
- Labels
- Envelopes
- Ribbons
- Memo Pads
- Diskettes
- Letterheads

28 TRAVIS ST., ALLSTON
783-2330 X275

MASTERCARD AND VISA ACCEPTED

LIKE TO DANCE?
Start today. Earn up to \$400 per week local or travel as an exotic or go-go dancer. ANNE-DIAMOND THEATRICAL 120 Boylston Street, Suite 427, Boston, 482-0256

JOB WANTED
Prof couple seek caretaking live in situat skilled in all caretaking capabil ref pref new Camb Brkl Bos areas call 244-1384

Have Walls will travel person looking to wall paper & paint good clean reliable job done free estimates call 247-3457

RESUMES
RESUMES THAT WORK! Create the best first impression with a resume that really advertises your talents, achievements & goals. BACK BAY RESUME SERVICE, 15 Newbury St, Boston, Don Garvich, Ed. D. Call 266-4995. Special for students!

VOLUNTEERS
VOLUNTARY ACTION CENTER, UNITED WAY OF MASS BAY
Each week VAC is alerted to agencies with fresh needs for volunteers. Now that summer is upon us, the staffing needs are particularly great. Consider a volunteer placement; it could be of mutual benefit to you and the agency.
Museum of Science - Guides are needed one afternoon per week to assist visitors in their appreciation of the exhibits.
McLean Hospital - This psychiatric facility in Belmont needs summer staff assistants to work with adolescent and adult patients.
Back Bay Aging Concerns - A bus monitor is being sought to ride the agency's Elders Bus on Fridays, assisting the driver and keeping a descriptive log on bus service.
The Center House - This mental health agency is looking for a volunteer interested in doing some research and/or office work.
For more information, call VAC at 482-8370, ext. 214.

Alcoholism Information Referral, a 24 hour 7 day a week hotline, needs volunteers. Can you give 4 hours a week? We will train you to answer the phone and make proper referrals for the alcoholic and the family in need of treatment. Contact Hank Barry Coordinator at 524-7884.

BOOKEEPER
Part time, full charge good working conditions, flexible hours, Call Mr. Griffen 491-2211 ext 214

OPPORTUNITY FOR THE RIGHT PERSON:
Old New England Inn wishes to find person willing to be trained in complete operation. Must love country, old things, be non-smoker & like people & good food.
If you fit and are interested Send letter to Box 2108 telling about yourself location: Central N.H.

FOSTER PARENTS WANTED
A caring parent or family for children needing long-term homes. These children could include adolescents or mentally retarded. Qualifications: The ability to care, patience, understanding, and a loving heart. This is a new program being developed and will offer a high level of support training and respite services to our families. Please call: The Children's Center, 17 Centre Ave., Dorchester, MA 02124 436-5691 between 9 and 5

REACH 390,000 PROSPECTS EACH WEEK WITH A
Phoenix Help Wanted AD
Call 267-1234 TO PLACE YOUR AD

AUTOMOTIVE
DOMESTIC

1975 PACER 6 cyl 64K miles Exc cond. \$1295. 231-1341

AMC JAVELIN 1973, restore or great parts. 267-8191, 262-4588 Eric.

1976 AMC sport wagon 6 cyl std AM/FM st new tires and exhaust nds heater coil Asking \$1200 Call 494-7432 D 825-2009 N

'63 Buick Special almost mint cond V6 eng auto ps pb ac new batt muff syst & scks orig paint no rust 34000 mi \$1450 call aft 6pm John 356-4382 Lewis 927-3264

WESTERN AVE. AUTO SALES 800 Western Ave., Lynn, MA 593-0066
QUALITY USED CARS Foreign & Domestic - Tuned, lubed & ready for inspection
Also Featuring Complete Auto Repair at FAIR PRICES
Call for our rates and further information

TO PLACE YOUR Phoenix Classified BY MAIL, PLEASE SEE THE AD FORM ON THE LAST PAGE

1980 AMC Spirit mint cond am-fm stereo 4spd great on gas \$5000. 891-2905 before 4pm

'79 CHEVETTE auto rad snows perf cond 40,000 mi 27mpg \$2900 office 253-2322, before 8am 354-2353

Southern Car '71 MONTE CARLO black ac many extras \$1250 or BO 603-898-4849

'66 DODGE 4dr no rust 1 owner exc cond dihard gd tires 700 738-6651

1972 PINTO 76K New Batt exhaust AM/FM Cassette some rust interior fair 24mpg wellmaintained Asking \$600 or BO Tom 666-5073, 863-3248

'80 MERCURY CAPRI all options except ac, still under warranty 6,000 miles. \$6500 or BO 964-4394 eyes.

1977 BUICK LeSabre 4dr custom V8 vinyl roof ps pb auto A/C One owner Exc cond \$3300 or BO 862-7710

1974 Chevy CAMARO orig owned med red metallic 6 cyl eco engine manual trans am/fm cassette good cond BO 5665797 or 536-3474

'73 Vega auto gd brks tires int uses oil. \$400 492-4733

1977 CORVETTE L 82 All extra options + Glass tops Mag wheels & custom paint jobs. 14000 mi \$9400 Firm. Rocco 8am-5pm 676-6466.

1974 GMC SIERRA GRANDE ESTATE wagon. 55,000 miles 4-wheel drive a/c excellent running condition Asking \$2000 Call 369-5797.

'75 Camaro 56,000 mi BO 491-0730 Key tryng.

'79 CHEVY Malibu auto ps pb Air Am/Fm Chapman pwr wind tinted 23000 exc cond \$4600 or BO Bill 783-1176 bet 4-7 pm

'73 CHRYSLER Newport beaut inter ac radio body in gd cond, nds work-ideal for mechanically inclined. \$400. 923-0969

1978 Dodge Omni 4 door deluxe showroom cond, roof rack, autom. trans, AM/FM, low mil, new tires. \$5000 436-8674 265-4310

1976 FORD GRANADA AM/FM a/c excellent condition ask \$1950 749-1462 evenings 522-7600 days.

P nto 1974 3dr htchbk, gd gas mil, radials, sunfr, excel looking & running, low milge. Air 7pm 682-6394.

A MAVERICK FORD 75 \$1300 can take over payments or pay bank. Car is dependable some rust. Call Dee at 434-4909 for more.

1976 Mustang Ghia 4cyl 2dr new snow tra excel cond \$2500 call 783-9195 anytime

1979 MUSTANG Cobra-4 cyl turbo, 4 spd, 28K+ miles, 23/29mpg, TRX tires, elec defogger, AM-FM cassette. \$4650 or b.o. Call Keith, 661-2943 or 352-7204.

1963 Maroon FORD Falcon. Good for parts. Engine needs work. Call Tim 282-4139

1971 MUSTANG fastbk blk w/grey int. 4spd, ps pb 6 F70-14 radial cast alum wheels 17K on rebil no rot mst see 603 432-9600.

1972 Mercury Cougar XR7, landau rf, 351 Cleveland. First \$1000 takes it. 749-3462

1975 MERCURY MONTEGO AM-FM st, gd cond; 1974 CHEVY NOVA, gd cond. Both \$2000 or best offer. Call John days 272-5708 648-7531 eyes.

1973 MERCURY Montego A/C AM/FM 8 track Gold Gd cond. \$750 655-8462. Natick

72 OLDS CUTLASS Mint shape no dents, rust. Needs few repairs. Must sell quick for about \$800 Call late key trying 643-8642.

For sale 1941 PACKARD 110 four door sedan \$800 -Call Alfred Ramage 4-8 weekdays 846-5955.

1954 PLYMOUTH Plaza 85000 orig mi inspect sticker 6 cyl Std trans Gd cond \$800 or BO aft 6, 664-5992.

1976 PLYMOUTH Scamp Tan 2 dr vinyl top 6 cyl automat, ps, pb Gd cond. \$2500 or BO Call Joe eyes or wkends 938-0406

76 PONTIAC SUNBIRD, 50K, AM-FM stereo, 4 cyl, std, exc cond save gas. 354-3746.

FOREIGN

BMW 2002, 1974. Good cond, Koni shocks, 7 Michellina, very clean, stree, record. \$3850. 783-2698 eyes

BMW 2000C. 1966. White, European front end, carefully maintained. \$7000. 498-2720

'76 CAPRI sporty and economical runs good interior and exterior good 4 speed 4 cyl \$2150 or best offer 773-9219.

'74 DATSUN B210 4 speed reg gas 38mpg am-fm ster case just tuned new tires & brakes or BO call Sue 329-1900 or 787-5391

1974 FIAT 128 frt wheel drive excellent condition, radials, body needs some work. \$1500. Call 323-0275 or leave message.

FIAT X19 1980 6,000 miles, left over under Warranty. \$7800 Call after 5, 372-1766

79 FIAT 124 Spider, convert, green with beige interior, rustproof, AM-FM stereo exc cond \$6800 or BO. Call aft 2pm 283-6014.

76 HONDA ACCORD 5 spd excel cond AM-FM 33mpg \$3800 Moving must sell Call Dave nights 923-1492 days 926-1167 Watertown.

HONDA CIVIC, 1975 50,000 miles perfect running condition Silver 1 owner All records \$2500 787-5234.

78 HONDA CVCC sta. wagon 4speed 29,200mi AM/FM rust-proofing exc condition \$3900 or BO. Call 492-0780.

LANCIA COUP 1975 5speed a/c blue/tan leather low mileage meticulously maintained southern car \$3200 566-0558.

1980 MAZDA 626 2dr 2 new tires Frnt brake pads tune-up \$5700. Days 275-1800 ext 4232 Home 663-3989.

72 MAZDA 808 station wagon, 4 cylinder, 4 speed, 4 door, cheap transportation. \$450 or best offer. 643-0645 evenings.

1976 MAZDA RX4 5spd, AM/FM stereo, air cond, veour interior, radials w snows, good cond. \$1900. 662-0874 after 6pm or wknds.

Private individual must sell one of the following pristine 6 cyl. hand crafted automobiles to make room for new auto being shipped from overseas. 1975 Jaguar XJ6L loaded, 38,000 mi. 1973 Mercedes 280 loaded including electric sun roof 79,000 miles. Best offer. 413-567-0103 or 567-7317, Springfield.

MERCEDES 250, 1971, 6 cyl, auto, a/c, leather, recently painted, top care & shape, \$5500 or best offer. 696-6144.

250 Benz New Rebuilt engine new trans brakes tires front end gas car am moving back engine trans guar. for new owner int is exc Shape car must be seen \$7000.00 9-9 tel 623-5337

1977 MGB 4spd 23,000mi exc cond Call days 777-0030 x48 or eyes & weekends 744-8407.

78 MGB Mint cond Has been in storage every winter Runs good Looks great Call J. 396-0885. \$4750.

'72 MGB convert exc mech cond exc mpg over drive am-fm case stereo nds a little bod wrk grt buy at \$1700 491-5668

Porche 911E, 1969, yellow, 70,70,000 mi, good cond, runs very well. Must sell. \$6000 or best offer. 254-8683.

78 RENAULT Le Car Fm Cassette Pirelli Snows \$3300 or BO 969-0388 or 326-8061.

1978 Le Car. 4spd. Good condition. \$2400. 843-1227

SAAB Turbo 1978 Black Superb Cond A/C 4 spd 4 spkr stereo Sun roof 47K mi \$7500 neg Acton 263-2135.

SAAB 1974 99LE Moving-Must sacrifice Exc Cond (With repair slips) \$3000 or BO Call Campbell 495-6302 days 976-2633 eyes

SAAB 95 Station wagon 1971 25mpg eng/clutch/tran good cond minor repairs needed \$650 or BO 969-7336 after 6

SAAB 99LE 73 w/74 eng many new parts: bat, fuel sys, muff, body great, gd mileage price neg. Moving. 527-5839 after 6:30pm.

CRIMSON TRAVEL has the Best Travel Values

GREAT WEEKEND ESCAPES!

<p>MONTREAL Depart Boston Fridays! Your weekend in Montreal includes: Round-trip jet Boston/Montreal, transfers between airport and your hotel, 2 nights hotel accommodations, 2 1/2 hour sightseeing tour of Montreal.</p> <p>\$165 p.p. dbl. occ.</p> <p>Inquire about QUEBEC CITY OPTION</p>	<p>TORONTO FOR 3 DAYS • 2 NIGHTS! OR 4 DAYS • 3 NIGHTS! Weekend departures in June, July, August, September, October</p> <p>Includes: Round-trip jet Boston/Toronto, transfers between airport and hotel, 2 or 3 nights accommodations, 3-hour sightseeing.</p> <p>\$259-\$299 per person double occupancy</p>	<p>NEW YORK THEATRE WEEKENDS! Friday Departures from Boston</p> <p>Plan your weekend in New York the way you want it! Includes: Round-trip jet or plan on land arrangements only.</p> <p>Call for complete details</p> <p>\$79-\$169 per person double occupancy</p>
--	--	--

CAMBRIDGE — 39 Boylston St. — (617) 868-2600
BOSTON — 2 Ctr. Plaza — (617) 742-8500

'63 Buick Special almost mint cond V6 eng auto ps pb ac new batt muff syst & scks orig paint no rust 34000 mi \$1450 call aft 6pm John 356-4382 Lewis 927-3264

VERY RARE
1979 Trans Am TA6.6, 4 spd, T-Roof, AC, 4wd, all pwr, CB stereo, 20,000 mi \$8000. After 5 pm call 666-2076 or 776-7360

1962 BUICK Special. Almost mint cond. V6. Auto, PS, PB, fact. air, New batt, mufflr system & shocks. Orig paint, no rust. 37,000 mi. \$1450 Call aft 6 pm. John 356-4382 or Lewis 927-3264.

77 Merc Col pk 9 ps wgn excel cond + out 46 m/s ac crse stereo etc must sell 1850 firm Dick aft 6 926-1572

74 CAPRI new batt & clutch, tune up, very dep trans, \$900. Call 324-3352 after 6pm.

1980 DATSUN 210 Hatchback. 5 spd, only 8,000 mi, AM-FM cassette stereo, 5 yr 50,000 mi transferrable warranty. Asking \$5700 or \$1000 & assume financing. Call Mark 787-0496.

75 DATSUN B210 good cond am-fm radio pwr brks auto 4 cyl good milge ask 2000 or best offer call 396-5318 after 5pm

DATSUN 280Z 1976 Excel Condition very clean new paint \$4500 273-2000 x-115 or 839-0240.

1979 Datsun 310 GX 5spd AM/FM Silver w/blue velour/inter reg-gas clock tac rstrprf 40,040,000mi. Ed aft 6 329-7659

Datsun B210 Hatch, Exc Cond, 1975, 4spd, 67K mi, 30mpg, reg gas, all new prts w/reopt, new pnt, ster. 231-1272, 284-7913

EARLY BIRD VACATION SPECIALS

MICHELIN, SEMPERIT, WE STOCK KLEBER, GOODYEAR, PHOENIX, ARMSTRONG TIRES

DRUM BRAKE SPECIAL	• Replace Shoes • Inspect and Adjust All Brakes MOST CARS	\$35⁹⁵	2-WHEELS INCLUDES PARTS AND LABOR
DISC BRAKE SPECIAL	• Replace Front Brake Pads • Inspect and Adjust All Brakes • Road Test MOST CARS	\$39⁹⁵	2-WHEELS INCLUDES PARTS AND LABOR
SPRING SPECIAL	OIL CHANGE Including • Kendall oil • New filter • Complete lubrication	\$12⁹⁵	ALL CARS

SALE GOOD UNTIL JULY 3, 1981

Directtire SALES

126 GALEN ST., WATERTOWN, MA. MON.-SAT. 8-6 PM 923-1800

Specials From A&B TIRE COMPLETE AUTO SERVICE

Goodyear General BFG Michelin | Bridgestone Yokohama Toyo Domestic & Foreign Cars

ENGINE TUNE-UP Includes new spark plugs, points, condenser, clean and adjust carburetor, electronically tune and time your engine. Labor included. 6 cyl. slightly higher. Offer Expires 6/28/81 Most Cars	DISCOUNT PRICES ON TIRES
BRAKE SPECIAL Any 2 Drum Brakes; Includes new linings, resurface drums, repack wheel bearings, inspect hydraulic systems, adjust & bleed brakes. Add brake fluid. Disk brakes additional Offer Expires 6/28/81 Most Cars	WE INSTALL AND SERVICE AUTO ALARM SYSTEMS FREE estimates
AIRCONDITIONING TUNE-UP Up to 12 oz. Freon; inspect all hoses and belts; pressure check system! Offer Expires 6/28/81 Most Cars	\$19.95

\$36.95 **\$36.95**

734-3355
101 Harvard St., Behind Allen Buick
BROOKLINE VILLAGE

Need 1 or 2 F's to shir lakefront cottage on Lake Winnepesaukee. Any or all summer weeks. Call 617 373-2445 anytime.

Lovely SOUTH END studio apt to sublet for seven weeks from June 12 to July 31 \$350 near Pru call Dave at 247-0489 sm dep

CAMBRIDGE 1 bdrm apt close to MIT BU & Harvard sublet 7/1 8/31 \$214 incl ht 661-4798

Summer sublet 1-bed apt Comm Ave nr Mass. Furnished \$300 good security 266-8194 or 253-2903 (messages)

AA Ticket 1 way Boston-Phoenix good until 7/13 reg \$300 asking \$150. No checks. 884-3117, or 884-5157 & 899-1330

Latin Style Summer Vest Handsome calesco vest from Ecuador. Hand woven with variety of dazzling colors and exotic Incan art design. Casual wear for party, travel, etc.

NEW ENGLAND ATHLETIC & RECREATION ASSOCIATION Represents FUN IN THE SUN SUMMER with each \$12 membership you receive

STUDIOS Downtown 20 x40 rehearsal space for rent by the hour. Dance, theatre, martial arts. Call Benita 926-2814.

BRIGHTON SUBLET!!! Summer sublet with full year option. A three bedroom apartment in a three story house.

JAMAICA PLAIN-spacious 2 bedroom apartment near Egleston Station. Avail immediately. Call 524-2964.

BACK BAY Roommate wanted to share 2 bdrm semi-furn apt for July or Aug through Oct. \$160/mo. Call 437-0396.

LOOKING FOR A ROOMMATE? CALL MATCHING ROOM-MATES! THE ORIGINAL, first and most experienced roommate service, serving the public for more than 16 years.

FOR RENT!! Low prices. Over 1000 great APARTMENTS and HOUSES short or long term. Furn. and non-furn. All areas. Kids and pets welcome.

WHITEWATER RAFTING WEEKENDS Aug. 8-9, Aug. 29-30 Choice of accommodations for 1 night - Millinocket Lake Camps - Heritage Inn

SUBLETS 1 bd bsmt ALLSTON near T 310 o Available June 1 Call 731-1656.

BRI-All sizes & prices available. Generation II 864-3200

JAMAICA PLAIN-need 2 for July-August sublet w poss option of fall beautiful house nr pond & T. \$120. 524-1520.

MISCELLANY BULLETINS PRIVATE MAILBOXES FOR RENT CY MAIL SERVICE Your Own Locked Mailbox. 400 Comm. Ave., Boston, MA. 247-9141

PhoeniX Classifieds are having a PARTY Department Caterers - Dee-Jays - Supply Stores - Liquor Outlets - Hall Renters Magicians - Performing Groups - etc.

PETS Pure white German Shepards AKC 6 wks old. Exc pups for pets or training. \$250-\$350. Call 454-6804.

TANGLEWOOD Aug. 23 Admission to lawn • Box lunch \$12 plus \$8 for motor coach transportation.

Springtime in Boston THUNDERBOLT TRANSFER Special needs require special services. We specialize in transportation of any & all general commodities including household goods. Around the corner or across the universe. Canada to Washington DC. Call 492-1350

THE COLONIAL INN Martha's Vineyard July 10-12th 2 days 2 nights at Colonial Inn at the heart of Edgartown

TANGLEWOOD Aug. 23 Admission to lawn • Box lunch \$12 plus \$8 for motor coach transportation.

BOSTON-Sublet 1bdrm mod apt Charires Riverpark June 1-Aug 30 (renewable) Close to T pkg avail. \$464/mo ht & gas incl. 782-9865 days 738-8250 after 6:30

CAMBRIDGE-3br furn apt, good loc, porches etc. \$625/mo. 60-9/7 flexible. 847-2749.

BOSTON & vicinity-sublets all sizes & prices HOMEFOLKS 497-4300 RE.

FREE LAW BOOK CATALOGUE 64 pages of hornbooks, casebooks, texts, and study slides from New England's largest law book store.

THE Guaranteed Classified IT RUNS 'TIL IT WORKS

AN EXPERIENCE IN NUDISM... Day visits. Trailers. Rentals. Camping. A Family Oriented Park, With A Relaxed Social Climate.

WANTED Man with camper van wants companion share short or long trip for summer phone pls Box 1824

GWM 34 wants gd/kg GWM 20s for friendship & whatever is mutually agreeable am open & honest hope ur same tell me about yourself include photo PO Box 1287 Westford MA 01886

WM 48 Dennis area wid like to meet M college studs 18+ who would like to visit or live on cape this summer. Box 1805.

DWM thinks, feels, lives, loves, seeks youthful, attr, intell, together F. 2141

I think tyr is long enough to cry over a lost love. Its no fun going to the beach, movies cookouts without that special woman. Im attr SWM 30 5'9" 160 If ur attr SWF lets do these things together & try to start a meaningful relationship. Box 2159

SWM 23 6'2 180 vyndsm seeks ygdkg intel openminded SWF 21-24 lk music outdoors sprts gd times together lets meet now Box 2150

Handsome, 40 Jewish Professional tall, athletic, intelligent, arrived. Interested in one real woman, slender, attractive, animated, sensitive, sensual, who has also arrived. Mostly we would be interested in each other, with the rest of the world ours to choose. Boating, Vegas, conversation, & number will bring you me for lunch nearby. Think twice before writing, I am a deep & serious man in search of our future. Box 2122 Peabody MA 01960

Group of gay men interested in exploring the personal social & political aspects of interracial relationships seeks interested individuals to help us keep our ideas moving. Social, CR & political activities Write Box 2111

Attr WM, 18, gd anse/humor. Sks M athl/spts fan, 18+ to teach & help me practice all sports. Lks unimpt. Box 2072.

POETRY & NATURE Attr divorced WF late 30's with poetic loving soul sks stable, very sensitive, refined, prof single gentleman 35-45 for lasting friendships I love poetry, flowers, movies, theatre, sensitive music, nature, the ocean etc What do you love? Include photo if poss. No gays Please write soon. Box 2098

TO PLACE YOUR Phoenix Classified BY MAIL, PLEASE SEE THE AD FORM ON THE LAST PAGE

GWM 30 seeks friendship to be developed thru mutual trust & honesty. Your size, age & looks unimportant, honesty and common sense are. Write to: PO Box 4773 Framingham MA 01701.

M 35 non-smok honest hiker shy seeks F 25-37 hiker non-smoker in gd shape 4 frnd poss relation U live So SW 128 Please write PO Box 148 So Attleboro MA 02703.

SWM 28 sks SWF 23-30 who enjoys music, sports outdoors nite/ite or just quiet times together. If you are warm and sincere and seeking a lasting relationship with a nice person please write me at PO Box 705 Framingham MA 01701.

HILLTOP STEAK HOUSE Is there a woman out there who likes good steak and people watching? This SWM without a car will treat if you drive. I also offer conversation, a good sense of humor and (so I'm told) a pleasing personality. Please write to Box 2178 367 Newbury St. Boston, Mass 02115.

PERSONALS NO STRINGS Love in the afternoon with a sweet sexy lady in of Boston suite 150 Albion St Wakefield MA 01880 My Sexy Panties, photo, letter will thrill you! 38-21-32 Mail \$5.00 Box BB Hanover MA 02339 True Confession: briefs to boxer convert want to exchange more our mutual convictions Box 249 Essex St Boston 02112

Attr Wcp1 H40 S33 sks warm sinc female to share a meaningful intimate relationship very discreet no pros photo helpful Reply PO Box 913 Billerica MA 01821

TV SEEKS FBI F SWM tv 36 5'10" 135lbs blond clean educated would like to meet an attract intelligent clean & very discreet female or BIF not daunted by transvestism for full cooperation in long term relationship many interests age18 + race no problem Box 2102

MARK TWO New England's Friendliest Swinging Couples Our socials are where New England's most congenial swinging couples come to make friends and have a fantastic evening. Next social, July 11 in Woburn 453-6414 P.O. Box 372 North Billerica 01862

Attr GWM prof 35 interesting sks guy 18-30 for friendship, a symphony, fun, a glass of wine Box 692 Astor Sta Boston 02123.

FIRM BUT GENTLE This tall handsome well educ. Male wishes a sincere & sensitive long lasting and meaningful relationship with a Female who is beautiful of mind. Only after our compatibility is proven in all areas will I then teach this special woman the joys of total bodoir submission, fantasy and highly creative erotica. Write Box 222, Newton 02159.

PRIVATE MAILBOXES Secure & confidential Open Mon-Sat 8 am - 10 pm Open Sun. 9 am - 6 pm Mail forwarding Complete professional service Huntington Ave. Mail Service 281 Huntington Ave. Boston 236-5853 Prof MWM 40 59/155 bnd 1 vas skg F 28-40 4 nooner no stngs. Vry drct sxy pic & info 2 Suite 173 82 Albion Wakefield 01880. BIWM 24 5'8 165 lbs looking for a dominant couple to train me. I will be your maid please write Box 2104 GWM 22 Attr 5'11" 147 Br hr Brd Masc sks Sim for Love Compsh Non-Bar fun Prefer Dk Hr Thanks Box 240 Newton 02168

SWINGER PARTIES Central & North Mass informal intimate house parties for cp1s only. Replies confid Write JMB PO Box 1654 Fitchburg MA 01420 Are you lonely & bored? Sincere considerate suburban executive WM 38 would like to meet attractive WF 25-45 single or married for a happy tender relationship Discretion assured Phone please Box 1978 SBM seeks WF for relationship & good friendship. Must be kind, sensitive, caring. Please write Box 2056. Mid age M seeks young 18+ M BI or gay/biker for day long rides on Cape & No Shore Possible overnight camp trips Box 2105 Responsible 30+ WM would like to meet responsible 30+ black man PO Box 235 Astor Sta Boston MA 02123

TO PLACE YOUR Phoenix Classified BY MAIL, PLEASE SEE THE AD FORM ON THE LAST PAGE

Prof MWM 40 59/155 bnd 1 vas skg F 28-40 4 nooner no stngs. Vry drct sxy pic & info 2 Suite 173 82 Albion Wakefield 01880. BIWM 24 5'8 165 lbs looking for a dominant couple to train me. I will be your maid please write Box 2104 GWM 22 Attr 5'11" 147 Br hr Brd Masc sks Sim for Love Compsh Non-Bar fun Prefer Dk Hr Thanks Box 240 Newton 02168

MWM intel attr sensitive & discr sks shapely gd lkg sensible F for no strings but personal relationship. I have a comfortable in town place & would like to recapture some of the excitement missing in both of our lives. Please respond to Box 2084

CALL ME TURKEY WM 30s expert gobbler avail for gd looking men same age or younger 18+ send descript & tel to CY499 400 Comm. Ave Bos 02215 Prof WM 32 seeks 18-28 WF 4 summer flng, all expenses paid, must be good looking, sexy & live-in. apply photo & phone. Box 2023. GM 47 6' 155 attr prof; caring & sensitive-seeks GM for lasting rel pic & photo if poss, discr asstsd Box 845 104 Charles St. Boston 02114. SWM seeks fulfilling group exp w/ WCP1s WFs please no gays or violence Box 2091

Easy going SWM, 23, attr, sks SWF 18-28 for fun after work. Pos rel. First ad. Foto. Fone. PO Box 61 291 Huntington Ave Boston 02115 SK LADY 45-60 Prof WM divorced 6' 190 49 yrs gd lk sks attr lady with class who is on her own. 45-60 yrs little overweight fine, can be subm to right lady at right time. Pfr S of Boston to Prov. Box 592, 330 Franklin St. Bos 02110

Please Address Replies to: The Boston Phoenix Classifieds Box No. 367 Newbury St. Boston, Ma. 02115

Help Fr my hsd tl gd lkg 30s he deserves sex fun happiness im asexual were separating WF write Box 1755 Pawt RI 02860 Lowell Area BIWM midl 50's 5'10" 145lb avg lks disc sinc clnshv sks same for lng lastg frndshp 1 v M lvg. Hv apt. Box 6 104 Charles St Bsn 02114 Attr SWM 29 would like to meet a heavy, buxom woman, 23-43. 2168 SM, Gentle, considerate, very experienced, like to meet single ladies to explore the world of swinging and Phoenix class Box 2173

Couples! Experienced M, straight but slightly BI, would like to meet you. Can take pic or participate. Discreet! Box 2169 Tough young body, lean & muscular, requires b&d initiation offer firmly restrained body, stretched taut, to F&Ms to gradually strip naked&subject to exhaustive session of erotic bndg and lite discipline also b7&d modeling Box 2174

Encore Assured 2 WM 52 hvy set hunky seek G or B! M 25-30 hairy chested type U must gr Gv and Fr. Sincere clean discrete, Affectionate. Good food drink talk friendship w. suburbs. Mature men have so much more to give. Try it. Write Suite 178 82 Albion Street Wakefield Ma 01880 with photo and phone no. for discrete contact. Att WMM 38 6' 170 sks att WMF for warm rel meet for drinks if sex only int plse do not reply Box 1816 Brockton 02403 B WM attr hon sincere sks yng over 18 gd lks little bro ctn cut not into gay life for lg term friend and photo Box 1253 Marshfield Dont be afraid if first time I am very discrete MUSCULAR MEN Attr 25 WM sking for musc men const wrk bb etc for hot wild man to man contact. Your place or min send disc ph to Box 2131 COUPLES Prof MW cpl she 29 he 27 both very attractive seek other cp1s for pleasurable moments. Write David Box 494 Boston Ma 02117 Luscious blond sz 7 wants sexy M white BI friend watches. Blk OK Box 425 Haverhill Ma 01830.

GWM, 26, 5'9", 145 sks norm gys 18-30 w/dirty minds. L-Like hs, coll gys; workingmen, businessmen who like sex. Box 2166 ENCORE ASSURED 2 WM 52 hvy set hunky seek G or B! M 25-30 hairy chested type U must gr Gv and Fr. Sincere clean discrete, Affectionate. Good food drink talk friendship w. suburbs. Mature men have so much more to give. Try it. Write Suite 178 82 Albion Street Wakefield Ma 01880 with photo and phone no. for discrete contact. Att WMM 38 6' 170 sks att WMF for warm rel meet for drinks if sex only int plse do not reply Box 1816 Brockton 02403 B WM attr hon sincere sks yng over 18 gd lks little bro ctn cut not into gay life for lg term friend and photo Box 1253 Marshfield Dont be afraid if first time I am very discrete MUSCULAR MEN Attr 25 WM sking for musc men const wrk bb etc for hot wild man to man contact. Your place or min send disc ph to Box 2131 COUPLES Prof MW cpl she 29 he 27 both very attractive seek other cp1s for pleasurable moments. Write David Box 494 Boston Ma 02117 Luscious blond sz 7 wants sexy M white BI friend watches. Blk OK Box 425 Haverhill Ma 01830.

Encore Assured 2 WM 52 hvy set hunky seek G or B! M 25-30 hairy chested type U must gr Gv and Fr. Sincere clean discrete, Affectionate. Good food drink talk friendship w. suburbs. Mature men have so much more to give. Try it. Write Suite 178 82 Albion Street Wakefield Ma 01880 with photo and phone no. for discrete contact. Att WMM 38 6' 170 sks att WMF for warm rel meet for drinks if sex only int plse do not reply Box 1816 Brockton 02403 B WM attr hon sincere sks yng over 18 gd lks little bro ctn cut not into gay life for lg term friend and photo Box 1253 Marshfield Dont be afraid if first time I am very discrete MUSCULAR MEN Attr 25 WM sking for musc men const wrk bb etc for hot wild man to man contact. Your place or min send disc ph to Box 2131 COUPLES Prof MW cpl she 29 he 27 both very attractive seek other cp1s for pleasurable moments. Write David Box 494 Boston Ma 02117 Luscious blond sz 7 wants sexy M white BI friend watches. Blk OK Box 425 Haverhill Ma 01830.

Encore Assured 2 WM 52 hvy set hunky seek G or B! M 25-30 hairy chested type U must gr Gv and Fr. Sincere clean discrete, Affectionate. Good food drink talk friendship w. suburbs. Mature men have so much more to give. Try it. Write Suite 178 82 Albion Street Wakefield Ma 01880 with photo and phone no. for discrete contact. Att WMM 38 6' 170 sks att WMF for warm rel meet for drinks if sex only int plse do not reply Box 1816 Brockton 02403 B WM attr hon sincere sks yng over 18 gd lks little bro ctn cut not into gay life for lg term friend and photo Box 1253 Marshfield Dont be afraid if first time I am very discrete MUSCULAR MEN Attr 25 WM sking for musc men const wrk bb etc for hot wild man to man contact. Your place or min send disc ph to Box 2131 COUPLES Prof MW cpl she 29 he 27 both very attractive seek other cp1s for pleasurable moments. Write David Box 494 Boston Ma 02117 Luscious blond sz 7 wants sexy M white BI friend watches. Blk OK Box 425 Haverhill Ma 01830.

Budget Telephone Answering Service First & foremost low cost answering service. Same ownership since 1976. Only \$13 a month for personal attention to your callers. 24 hour service 825-6700 Vry gd lkg BIWM studnt sks sim kid over 18 I k spts outdoors I am inexp strct acgt discr send ph no (pay ph ok) thnk Box 2147

Physician-musician 6'3 31 a&r active trim humourous attentive caring daring with much to offer, has been looking & looking for young 18+ lady with special attributes she should be intelligent, fun, athletic, be very pretty with a slim, fine figure Be sexually adventurous If you're there please write me via Box 101 82 Albion St Wakefield, MA 01880

FANTASIES Fulfilled nice looking WM 41 6'4" 190lbs slim prof seeks Fa m or a for sens times. Well end good star long lasting guar to please Photo phone to PO Box 141 Newton Hids Mass 02161 Gdkg Prof WM 35 6'4" 235 sks fun-loving Fs to enjoy Daytimes with. Poss sensual fun Daytimes or even. Box 2160 Gdkg submissive WM 30 nice bld sks B or WF 20-55 to share feelings for B&D. 1st ad. Hope to hear from you soon. Box 2163. GBM 25, tall, trim, sks similar GM 18-27 to share 1br apt near Kenmore. Rent \$165mo+sec. dep. Am fairly quiet, ezto get along. Enjoy trvl, Cape, NYC. Relat. vj poss. 104 Charles Bx 1005 02114

I am on my semi-annual search for rare GWM 18-22 who likes older GWM. I am north of 50. Do not want perm rel, only looking for occasional horizontal enjoyment. If more develops que sera sera. If you are that rare person, write Box 2153

OLDER WOMAN Good looking WM 28 5'9 wblit seeks older woman 30-50 for physical relationship send photo & phone vry dict Box 1800 WJM26 sks attr angl or married female 18-40 for a no strings phys rlnshp. Please me. I will surely please you. Discretion of course. No pro's please. Just good old fashioned fun. Give it a shot! You'll love it! Write to PO Box 503 Allston MA 02134

COUPLES BIWM 6'3" sks couple for intro to joys of threesome send photo phone to Box 2142 Gay Men intimate house parties fun friends excitement Romance meet the gayboys NY Boston replies conf write Box 2144 Personal nude photo collection a masculine GWM art student 20 a sample photo \$5 set (10) \$20 available as model Box 2143 YOUNG MEN 18+ Prof Man 40 yrs seeks gd/kg yng men for friendship & sex. Photo & phone PO Box 1554 Boston 02104 I am clean cut & hv my head together-You must be the same-You will not be disappointed Prof GWM 28 5'9 165 str appear sks att GM 18-30 to be friend Lk movies, Rd Sox music outdoors. Let's get to know each other B4 pble phys relationship 1st ad disc asrd Box 2132

Attr WSM 40's wd lk to meet WF or W Cpl for mutual gratification if you really wd lk to meet someone honest & discreet for a change pls wrt PO Box 231 Lexington, MA 02173. Nude beaches! Underground network of the best spots. Trade info remember it's summer! Box 2135 SASE Please. I chose the closet to respect my family & friends yet sexual needs still exist-Are we alike Div BIWM 42 5'9 170 masc gd/kg & bnd sks disc arrang w w/end cut guy w/similar needs. Box 2008. Or for w blt dom M 18-40 by hdsm masc M 25 who knows how to make a guy feel gd discreet snd desc bx 2138 Submissive girlfriend 23 BI very att. We will meet w-bi females and cp1s. You must be att, slim, educated, W-wlth ideas, phone & ordinary photo to PO Box 298 Boston MA 02117 MWM sks F to share the joy of our bodies to drink long & deeply at the fountains. Do you also thirst? Box 2136. DAYLITE FUN WM 40 exoc has ample free time days to share, sks attr F for talk goodtimes & open fun. North & West suburba PO Box 102 Waltham WM happily married, incourigly promiscuous seeking WF for discrete daytime affair 2 girls OK PO Box 7 Easton MA 02334 GWM 23 6'1 155 br hair bi eyes ctn shaven vry gd/kg strct appearing sincere caring sks GWM 18-24 for poss reitshp to share music movies the beach weekend trips long talks & more Box 2145

COUPLES Prof MW cpl she 29 he 27 both very attractive seek other cp1s for pleasurable moments. Write David Box 494 Boston Ma 02117 Luscious blond sz 7 wants sexy M white BI friend watches. Blk OK Box 425 Haverhill Ma 01830.

Attr WSM 40's wd lk to meet WF or W Cpl for mutual gratification if you really wd lk to meet someone honest & discreet for a change pls wrt PO Box 231 Lexington, MA 02173. Nude beaches! Underground network of the best spots. Trade info remember it's summer! Box 2135 SASE Please. I chose the closet to respect my family & friends yet sexual needs still exist-Are we alike Div BIWM 42 5'9 170 masc gd/kg & bnd sks disc arrang w w/end cut guy w/similar needs. Box 2008. Or for w blt dom M 18-40 by hdsm masc M 25 who knows how to make a guy feel gd discreet snd desc bx 2138 Submissive girlfriend 23 BI very att. We will meet w-bi females and cp1s. You must be att, slim, educated, W-wlth ideas, phone & ordinary photo to PO Box 298 Boston MA 02117 MWM sks F to share the joy of our bodies to drink long & deeply at the fountains. Do you also thirst? Box 2136. DAYLITE FUN WM 40 exoc has ample free time days to share, sks attr F for talk goodtimes & open fun. North & West suburba PO Box 102 Waltham WM happily married, incourigly promiscuous seeking WF for discrete daytime affair 2 girls OK PO Box 7 Easton MA 02334 GWM 23 6'1 155 br hair bi eyes ctn shaven vry gd/kg strct appearing sincere caring sks GWM 18-24 for poss reitshp to share music movies the beach weekend trips long talks & more Box 2145

Attr WSM 40's wd lk to meet WF or W Cpl for mutual gratification if you really wd lk to meet someone honest & discreet for a change pls wrt PO Box 231 Lexington, MA 02173. Nude beaches! Underground network of the best spots. Trade info remember it's summer! Box 2135 SASE Please. I chose the closet to respect my family & friends yet sexual needs still exist-Are we alike Div BIWM 42 5'9 170 masc gd/kg & bnd sks disc arrang w w/end cut guy w/similar needs. Box 2008. Or for w blt dom M 18-40 by hdsm masc M 25 who knows how to make a guy feel gd discreet snd desc bx 2138 Submissive girlfriend 23 BI very att. We will meet w-bi females and cp1s. You must be att, slim, educated, W-wlth ideas, phone & ordinary photo to PO Box 298 Boston MA 02117 MWM sks F to share the joy of our bodies to drink long & deeply at the fountains. Do you also thirst? Box 2136. DAYLITE FUN WM 40 exoc has ample free time days to share, sks attr F for talk goodtimes & open fun. North & West suburba PO Box 102 Waltham WM happily married, incourigly promiscuous seeking WF for discrete daytime affair 2 girls OK PO Box 7 Easton MA 02334 GWM 23 6'1 155 br hair bi eyes ctn shaven vry gd/kg strct appearing sincere caring sks GWM 18-24 for poss reitshp to share music movies the beach weekend trips long talks & more Box 2145

PO BOXES Boxes for rent. Mail forwarding. Free telephone call service. Granite Mail Box Company, 711 Southern Artery, Quincy, MA 02169. 472-4258

Parisienne Sauna An Experience To Remember 14 MASSEUSES ON DUTY HOT ROCK SAUNA WIDESCREEN T.V. Rt. 1 North at Lowell St. Peabody 535-4550 OPEN 7 DAYS A WEEK 11 A.M.-12:30 A.M. VISA MC

GOOD N PLENTY Bxm lng legged dark mane grn eyed vixen desires to satisfy U. Yr wild & intimate fantasies will come true w/strll refined beauty. Only discr scstfl prof men nd apply mutually rewarding reltnshp Bx 52 291 Huntington Ave Boston 02115 Prof WM 32 seeks 18-28 WF 4 summer flng, all expenses paid. Must be good looking. Sexy & live-in apply photo & phone Box 2023 WM Mid 40's seeks GWM 18+ for friend and affection. Prefer No. Shore. Write letter and how to contact PO Box 12 Winthrop Ma 02152. BIWM 53 years old looking for very heavy fat males discretion a must. Write P.O. Box 127 Windham N.H. 03087 Prof WM seeks st bl g male to share driving to Ft Lauderdale lv July 3 Box 2100 SWM 20 6'4" Ath coll stud sks Women (Mar/Sing) to share gd time. Affair! Lets have fun, with taste please. Box 2068

DAYTIME LOVERS Tall vry beau 39-25-38 vivacious WF sks successful men for disc day/night encounter in my centrally loc lux apt.Hurry on over to keep me company!Box 995 Boston, MA 02123.

WOMEN Do you wish to crush a man's head betw yr thighs. This man is avail & discrete. Box 1987.

ATT SWINGERS SWM 28 gd lkg open to all cult seeks cp1s-Fs-St-Bi any race 18+ 4 hot creative sex all phon ans first Box434 WestonMA 02193

SENSUOUS WOMAN? This tall lean handsome 30-ish SWM will help you act out your passive or assertive sensuous fantasy with utmost discretion and confidentiality. Slim attr shapely SWFs or all-F groups only. One-night stands or regular sessions. Box 1980.

BISEXUAL FEMALES Handsome very well hng B Male sks attract Bisexual female to accompany him to swing parties Box 2038

MARRIED WOMEN Handsome, intell, single well hng B Male 30, ori Beacon Hill sks intl success attr Married F over 30 to satisfy their sexual needs. Dscr assured I am excellent. Box 2037

Photog sks F to model nude PO Box 214 Morningdale,MA 01530. If you're a discriminating hl calibre mature married man seeking a pleasurable discreet encounter this bright attr WF with a lovely body a lively libido & inventive mind wd like to hear from you. Box 1889

Black males! there are h/rny White females in yr area who crave sex. Send S.A.S.E. TO C.N. Box 263-B Cedarhurst N.Y. 11516

38-25-36 Enjoy a relaxing hour with a striking blonde at her comfortable South Shore Apartment. I'll tickle your fancy! Box 9737 SK BISEXUAL GAL Tall, slim, prof SWM seeks slim pretty B/WF in her 20s to share friendship and a meaningful relationship. I am a warm affec sensitive person with diverse interests. Looking for a woman with similar qualities. Write PO Box 2583 Woburn MA 01888.

Amoral atheistic hedonistic attr 6ft 160lb 43 SWF Harvard JD seeks attr F sleepingmate PO Box 2115 MB FLA 33140

SEXY BLACK GUY has plenty of good hot love for a sweet woman Box 2107

Middle age exec & attr BI sect desire meeting sim couples for occ desc swinging interludes 2009

Prof WM 32 seeks 18-28 WF 4 summer flng, all expenses paid. Must be good looking. Sexy & live-in apply photo & phone Box 2023

WM Mid 40's seeks GWM 18+ for friend and affection. Prefer No. Shore. Write letter and how to contact PO Box 12 Winthrop Ma 02152.

BIWM 53 years old looking for very heavy fat males discretion a must. Write P.O. Box 127 Windham N.H. 03087

Prof WM seeks st bl g male to share driving to Ft Lauderdale lv July 3 Box 2100

SWM 20 6'4" Ath coll stud sks Women (Mar/Sing) to share gd time. Affair! Lets have fun, with taste please. Box 2068

WHY ME? Because I am a lovely F of color, beautiful eyes, alluring smile, gorgeous long legs. Discrete Prof gentlemen Box 1870.

Free Catalogue, Mindpower, Box 518, Newton,MA 02158.

Sensual WM yg 40s caring & discreet skg F BI or St to fulfill your desires I am att & easy to talk to Your pleasure is my desire. Box 3066 Brockton,MA 02401.

M.D. & attorney sk females & couples for swinging good times in a large suburban home. Box 120 Bedford,MA 01734.

Slaves wntd yng 18+ masc GWM for SM BD WS sex? By 38 yr prof of pain no fata fem drug phony sinc only Box 65 Kittery ME 03904

I am a 34 year old white Male blonde hair blue eyes 170lbs attractive & would like to meet a married or single woman any reasonable age 18+ for a warm very sensual relationship if my ad interests you please write to PO Box 470 Framingham MA 01701

FANTASY TELEPHONE CONVERSATION with SEXY DEBBIE 212-741-0216

Sncr MWM who believes variety is the spice of life sks attr WF for dscr love affair.Box 314 118 Mass Ave Boston.

SWM 32 Bldg hair Gr eyes seeks F 18+ for sensual times and for fun Take a chance drop me a line No gays or BI need reply Suite 164 82 Albion St Wakefield MA 01880

MWM Educated athletic desires mutually supplemental affair w sensitive sensual woman disc 2035

Attr mature succ prof WM sks attr yng WF 18+ for occasional discr afternoon interludes. Write Suite 1247 10 Milk St., Boston,MA 02108.

I would like to meet an inexp. sensitive young M 18+ w smooth body & boyish features for sinc good times. I am attr act ath WM 32 w must who enjoys bicycling mts beaches most aprts camping music & physical contact Don't be shy PO Box 430 JP MA 02130

Hot wcp1 + BI M want lusty fun alone together open to all nls garts sincere mature prf p&p pls Box 75 711 Southern Artery Quincy MA Hot & h/rny people give preference 30's up Fs Ms

BOSTON'S FIRST EROTIC MALE/FEMALE TELEGRAM Strip-A-Gram FOR THE BARE DETAILS, CALL 424-1007

GWM 34 seeks yng gd/kg GWM 18-21 for affection & friendship am honest intllgt and trustworthy lets have fun this summer send note & photo to Brad PO Box 1287 Westford MA 01886

LEAVE ME ALONE Or keep me company. I'll be your fantasy lady & exist only when you need me. An unusual young WF seeks older successful Businessman who has need of a secret Woman. Send Photo at work to Box 224 310 Franklin St Boston 02110

G/BI WMTeen for flea mkt bus. some Cape omvts. Exp. age, looks not import, just like people. Relationship? Maybe. No heavy drugs. Keep trying Box 2165

SEX INFO Undergone sex therapy? Am doing research, must interview former or current clients & surrogates about experiences. Anonymity guaranteed. Please write to Box 2157

Bi Wcp1 mid 40s wishes to meet same or BI Bk Male phone no to Box 79 711 Southern Artery Quincy MA 02169

GWM 21 5'10" 170 lbs str attr looking for sim. 20-30 for frndshp + pos relationship. Am new to Boston. Am very warm, gntle person Box 2167

BIWM athl 20s 6' 170 vgdkg wblit intel prof sks sim guy 20-30 for serious frndshp. Abs art vj disc. Ath especially welcome. Top quality guys only. Phone photo Box 2172 Thanks

Good natured GWM 50 w/Jeep wants to meet M28-40 for good times & frndshp. Am Fr/Act, Gr/Pass, Like CW, Mts, Food, drink or just good nights in the sack. You live North of Bsn. Are husky hairy hrrny & nd lots of action. No phonies, skinnys or 1-niters. Write w/details & way to Contact to PO Box 313 Reading MA 01867 Do it Now. We may be good together.

SANITARY GROUP We're a small fussy group of suburban swingers who are very concerned about venereal diseases (i.e. herpes is incurable). You must guarantee to swing only within our own small safe circle. Equally concerned couples only may inquire. Photo helps. Unrevealing OK. Box 94 Newton 02159.

CONFIDENTIAL To a very special woman: I'm a slim young looking W bcaehr 29 educ indep but need a discreet understanding sister. I'm feeling guilty, know my mom would say I've been naughty. If you feel giving me a vry propr hairbrah spanking as she once did will help please, write personal sincere letter to Danny, Box 2146.

BIWM 21 extremely gd lkg 135 5'10" blue eyes lt br smooth sks vry handsome or cute kt 18-25 with boyish lks I adore blonds & they love me. Box 2170

Wanted: Ath GM 18-35 submissive but not passive. Into outdoorsy gd lkg GM 28 Reply with photo & spec intrst Box 2171

Attractive SWM 27 Eager to please, would like to meet Women 20-45 for mutually satisfying encounters PO Box 644 Dedham

HI, SEXY!! I'm lying in my bed, all turned-on, just waiting for your call. Let's get together over the phone! Call Susan and her sexy friends. (212) 741-0216 Master Card or Visa

FEMALES& COUPLES Does your man finish too fast? Are you multi org but your partner doesn't take enough time? Talented, attr safe mrd 36 5' 9" 165 lbs can help prf mrd w husband approval partic bog & sgl write to Photo Phone if poss bi pos w attr couples fantasies a specialty Mark PO 881 Framingham MA 01701

BIWM 42 seeks B or W M for practice seessons to help him regain his touch. I am sincere & most willing & ready Box 2133 BI WM 32 5'11" 180 attr, well bld, educ prof seeks responsible considerate M 18-35 for occ discrete get-togethers. Prefer clean-cut healthy type. Att July 1 2134

If you are intell attractive woman who likes sailing skiing travel and enjoy mild spanking a great lifestyle is possible Am 32 succ have ocean front home Hoping for permanent rel. Bob A. PO Box 753 Prov RI 02901.

A nice well hng Wht Businessman wants Girl 18-45 for the Best Time in your Life Possible long lasting relations Don't be shy Possible Marr PO Box 140 Wakefield MA 01880

28 yr old BIWM into erotic lingerie & crossdressing would like to hear from att females or sim males write Box 2164

Fresh Pond-Camb GM 34 5'10" 150lb. Working in area, wants to meet a same to develop relationship as pt tm hr. Box 2156

Mannish boy looking for young, attractive woman to mother and mildly dominate him: Neal, Box 2162

GWM 230lb BI eyes Beard Wild like to meet frnds in Bstn area Like bks music thrn mivies PO Box 445 Andover Mass 01810

FEMALE Yng M 18 lkg for gldng F 18-30 for sexual pleasures at her place Box 2106 First time for me How about You?

MONEY LOANS For worthy borrowers. Any amount - any kind; Commercial, Industrial, Personal, Business, etc. Call Peter at 272-0927 from 5-6 pm.

HRNY MALE Sindr 35 aka indep bi or str F for sens massage & gentl ex. Am good w/ hands & or. Yr pls is my high. Box 63 Camb 02139

LIBERTARIAN BIWM 45 likes class music, sci fiction, seeks caring lasting friendship w/ M or F greater Box. Not a sex only ad. Box 2125

JOEY HEATHERTON LOOK-ALIKE This lovely miss 24 strongly resembles one of the world's most beautiful women. If you are a refined gentleman seeking a discrete interlude of fantasy fulfillment in plush surroundings, please write Box 2130

GWM 6' 170 Decent Bod, lks vry affectionate lonely. Hate bar scene seek WM 28-40 for gd times, poss rellshp like theatre beach movies quiet times with the right guy. Box 2118.

GBIWM 30 5'6" 125 Br Grn eyes Cincut & ndwd seek friendship & casual sex Ltr to PO Box 631 Merrimack NH 03054 Bob.

Attr MWC Prof He 29 5'8" 145 She 5'4" 112 25 ak similar cpl or M who enjoy camping, etc plus good sex. 1st Ad. Photo & phone pls. Box 2117

WANTED FOR LOVE OR??? MY VERY OWN LIZ RAY This is an honest str. on the level adv. Absolutely no proal just one qual Ms Right need reply. Ideal for nody college coed or wkg career girl desiring proud security. Mutually satisfactory past yrs. Sincere warm sensitive mid age 5'10 180 lb athlt. str. virile WM Fla. atly visits Boston 3 times monthly seeks discreet arrang. with 18 to 25 yr attr. intell, sensuous,petite WF under 5'6 under 120 lb for sub-rosa confid. attr. trysts-her apt. for mutual rewarding gentle relationship. She must be aware "withit" to cope with normal considerate "father image" at lover who can make the going easier for non-promiscuous antiseptic str female. If pleasant togetherness and discretion govern your needs then respond with photo, phone & spec to Palm Beach PO Box 652, Palm Beach, Fla 33480

GWM attractive vry succ 40's lkg to meet other GM for poss rellshp Must also be attract bright & fin secure. Box 2154.

PLAY WITH ME Sensuous petite redhead will entertain discriminating gents in her beaut city apt Your pleasure is mine. Box 1306.

ADVENTURE LAND Come join a lovely lady for a relaxing sensual encounter at her place. Let's explore our erotic adventures! Box 1958.

Attention all older women 30-55! Sexy WM will fulfill your every desire. Or, sex a specialty. Available and discrete. One night stands or regular sessions. Box 2128

I LOVE SPANKING This pretty miss loves to give & receive mild spanking & bndg with successful gentlemen in plush privacy. Fantasy is fun but not essential to my enjoyment of erotic bliss. For a gal who loves it, please send daytime phone or self addressed stamped envelope to Sally Box 2108. Thank you.

Blond M 26, vg lkg, gr-bl eyes, 145, 5'11", w bt fr N Shr, mny inta inc antqs, archtr, gd times: SKS sinc & caring guy, yng lkg w/ grt smile to do reg things w/ poss ser rel. Thanks. Box 2152

GWM 40 5'7" 140 will give or pleasure to all 18+ any race my place all ans allow 4 to 5 weeks Box 2116

NEVER TOO LATE Unatchd SWM exed mid 40 succfl trim ctn svn brn hair eyes 5 ft 10/170 lbs sks gal for tndr rinance based on indshp trust & intimate caring. A wisp of gray a tiny wrinkle or playtex getting smaller only makes you more alluring. Box 2149.

SURROGATE THERAPY Enhance your sexual functioning with women via sex education and therapy by professionally trained female surrogates. For more information write Phoenix Box 2097

GAY? CALL NOW See Dating section-Steve.

TALL SEXY Gorgeous F of color will cater to your whims. Luxury apt. Box 1922.

North Shore refined gentleman 40's desires to spend sensitive moments with attr selective sensual lady Box 96 N And Ma 01845.

PRIVATE MAILBOXES, D.L.D., 310 Franklin St., Boston's original mail drop, established 1972, can meet your needs. Call 423-3543 to rent a private mailbox immediately. 5 minute walk from Faneuil Hall/Quincy Market.

So NH Cpl looking for fun cpl to share sailing + swinging times send photo no photo if poss BIF welcomed Box 2114

MWM Cape ar sks pert prty sexy warm F 18-34 hv ycht summerhse need advtims happy compan for disc dalliances treks. Prefer SE Mass gals Wr tell me wh you lk to do. I'll ans all rt any px Box 2112

Blk M 25 sks midd age WF's all ages and types for mutual rel. Send pic phn and desires to Box 2119. This is your chance to do more than just fantasize!

BI FEMALES Yng Prof couple It 20's offers rewarding encounters for slend attract! Female 18-24 Photo, phone address get immed reply with photo guarantee good times box 482, 104 Charles St, Boston Carl. 267-8457.

ALL OCCASION escort referrals 12pm 12am all calls verified. 482-0714.

HEAVENLY You will think you're in heaven when you meet with this beautiful blonde female in her luxurious city penthouse. If you are successful & selective this slim young female would love to have very private & discreet interludes with you. Write Box 2081

WORK DOWNTOWN? \$6/mo for private post box at 10 Milk/294 Washington, Boston. Tel. ans, Telex, other business services. PO BOX Co. 482-2555.

BOX INQUIRIES For box mail inquiries, phone 267-4437 between 11 a.m.-2 p.m. daily. Box mail may be picked up between 9 a.m.-6 p.m. Mon.-Fri.

DEBBY Lovely lady for the discriminating professional male Outcalls Only All calls verified Discretion assured 262-7135

SHERRY Lovely young, blond female escort designed for the professional man who is looking for a wonderful change of pace. All calls verified. In or out! 482-9583

SWEET SENSATION Is what you want & what you get. Let a Fabulous Fox relieve your tensions! For massage, call 783-1981

FOR Classified Display Rates Call 536-5390

FR MESSAGE Worc area anytime hr 9-5 754-8665

MAN TO'MAN HOT ACTION Wild enough to be an animal yet man enough to be gentle. So when it's ready come for your massage 232-2236 AIR CONDITIONED

LUSCIOUS CANDY Gentlemen- Come visit me in my nice apt. I'm sweet & an expert in forms ofmassageeroticism. 286-0588.

Daytime massage GWM well built will rub the right way Scott 472-4457 days only.

Attn Women-for a relaxing massage in prt of home or out bnd call Mike 8AM-3PM 385-8784.

SHE-MALE Massage by a 20yr old Beauty Pre-op Transsexual. 566-3848 Brooke

Tired lonely need a massage + fine company 566-1819

Having a hard day? Relax with a gentle massage Out calls only Sandy 489-3097 10am-5pm

Message By Sexy Kate Box 2115

LOVE GODDESS PRE-OP Hot blooded pre-op transsexual needs gentlemen that appreciate all the luxuries a true dream goddess masseuse can give. WEAR ME OUT IF YOU CAN 268-4066

A MAN'S MESSAGE Call for Boston's best male massage. In/out (617) 266-3178

All fantasies fulfilled by 2 lovely pre-ops. 387-6325massage

FOR Classified Display Rates Call 536-5390

LOVELY LACEY RELAX & ENJOY 367-3454 10 - 10

This sexy, hunky Italian will Massage, etc for discriminating Males only. Guy, 536-9825.

SATIN LATIN Pre-op Massage 566-1325.

MANDALA Healing Massage HOUR LONG-TOTAL BODY MASSAGE Where the Supreme Art of Relaxation is Practiced. Newton: open 7 days, & 30-9 985-1066 985-5535

Male masseurs & escorts 24hr svc, outcalls only, tel 569-4008.

Lovely & exciting is what you need. "Out" 344-1619 massage

GARDEN OF EDEN Alluring changling serves up massage, French cherries, in her mission. Eden 738-6677.

Relaxation Retreat \$7 EARLY DISCOUNT 25 MASSEUSES Credit Cards Accepted WHIRLPOOL SAUNA & MASSAGE. 10 AM-1 AM 7 Days 212 Central Street Downtown Lowell Call 459-0191

Swedish lady, ext well built, s looking for a succ man to share a joyful time. Box 1125

Sincere WM 50 & BIWF 38 sks cpl or BIWF for swinging experience we are gldng gentle sexy & discreet photo if possible please PO Box 47 T Station Shrewsbury MA 01545

HELLO If you are a sensitive gentleman w refined tastes who appreciates discr interludes w/ a sensuous warm bright & pretty, SWF of an artistic nature reply w/ brief intro or calling card. Confidentiality assured. Send SASE to Box 7 Putnam Ct 06260

ROOMMATE NEEDED Part-time Masseuse seeks Easygoing Female roommate or partner to share expenses of apartment. Box 258, 118 Mass Ave, Boston 02115.

KEVIN Shiatzu Massage: 266-4885.

Let a pretty girl massage away your troubles. Boston & Camb, outcalls only. 262-2299.

Now that summer's here a sensuous massage will soothe all your frustration away 341-1144.

For a great massage & a trip to Plato's Retreat in NYC, call 201-568-7814.

Massage for men & women 566-1819.

No Springs Massage. Box 1963.

Sensuous outcalls 254-6620 24hr.

Business & Prof Men relaxing Massage by volup WF 25 discr NSH Suite 508 310 Franklin St Boston MA 02110

Hawva & saleswomen. Enjoy a glass of wine & relaxing massage by gentle, straight, gldng WM 32. Box 3386 Peabody 01960.

Readers who wish to respond to a box should address their replies to Box 367 Newbury St., Boston, MA 02115.

TOUCH OF ELEGANCE Experience the soothing touch of elegance and the lovely warmth of Sunshine. Strikingly attractive, college educated, professional modern dancer. Convenient, luxurious Back Bay location. 266-7484

CLASSIC The service for people who appreciate the difference. Attractive people available to the discriminating individual or couple. When quality makes the difference - one encounter will tell you why! DA1-5605 Exclusively outcalls. Calls must be verified. Discretion assured

IS YOUR MAIL SECURE? American Postal Depot • Private Mailbox • 24 hr. message service • UPS Service • FC bookkeeping & secretarial service • Parking 60 Broadway, Somerville 866-1200

WAKEFIELD OFFICE SERVICES Secure & Confidential P.O. BOXES - \$5/month Message Service - \$12/month Mail Forwarding - \$6/month 82 Alblon Street, Wakefield, MA 01880 CALL 245-0024

WHERE HAVE ALL THE GAY BOYS GONE? Why they're in "Goldenrod" magazine of course. You can meet them. Send \$6.00 for the latest issue to: Goldenrod, 147 W42nd St Rm603-P NYC 10036.

GWM 40 5'7" 140 will give or pleasure to all 18+ any race my place all ans allow 4 to 5 weeks Box 2116

SEX-SEX SWINGERS We have thousands! Pretty gals couples gals bis. See their nude photo ads in Continental Spectator. 132 pages of swingers worldwide. Latest issue \$6 to CS 147 W42 St rm 603 NYC 10036

SEX-NATIONAL NUDE MODELS Our hot new Model Directory has hundreds who'll pose/meet. 128 pages nude models' sizzling photos/ads/addresses. Only \$6.95 for latest issue to: CS Model Directory, 147 W 42nd St Rm 603-P, NYC 10036.

BI FEMALE WANTED BIFemale wanted by WM 45 6'2" 185 lbs be my partner meeting another couple. Cin, discreet gdlking from Nashua NH but can travel through MA send phone number ltr to Box 2178

Cape Ann area prof WM 37 sks F for casual entrs massage send desc & terms Box 2177

Dean S take yr weight+ 447 yr send ltr again + 564 yr age 16 yr age again + 68 call me in the evenings Bob

MWM 26 lkg for WF 18-35 for fun times wkdays in New Bedford, if ur game send pic & phone to PO Box L422 New Bedford Ma 02745

Masc intel buddies wtd by WM37 6'2" 180. Mcycles hknng gvatk SM BD CBT gambie T/B/L/L Box 234 104 Charles ST Box 02114

DW prof lady very appealing 36 slim int educ fun-lvg neat skg D/WDDW gent with same attribut s 35-60 attr for marvius ritshp Box 1979.

Seek JrHI, HS & Col girl jox 18+ for nude softball team. Play Club&FrBch Drpout OK Prof No Sh Cape Ann, Box 231 Manchester MA 01944.

Attr M to F cross dresser 39 passes easily, seeks frindshp & company of intelligent, understanding & discreet woman for dining, sharing & good conversation etc. And a sense of humor wouldn't hurt. Reply w photo to Box 2069.

GWM 18-26 interested in SM, BD need place to live in return for maintaining home and serving me. Phone letter Box 2121.

FEMALES OR CPLs WM 22 5'9" gldks & bld seeks gldk Fr or cpls for hot summer fun eger to plse disc assured send ph & photo if possible Box 2123.

F wanted to attend local swing party. No strings. No pressure A time and place to be your self Why not try it Box 1660.

ENCORE LTD. The escort & model referral service with the largest selection of lovely young ladies & gentlemen on the East Coast available for discreet professional men, women, and couples. Gay escorts also available. Call (401) 738-8770 Open 10 a.m.-12 midnight Openings for models & escorts available in the Boston & Worcester area.

THE FANTASY PHONE Hi! I'm beautiful, sexy, uninhibited & would love to be your fantasy girl! Call me (401) 738-8778 Then the fun has just begun. between 10 a.m. & 12 midnight

Swedish lady, ext well built, s looking for a succ man to share a joyful time. Box 1125

HELLO If you are a sensitive gentleman w refined tastes who appreciates discr interludes w/ a sensuous warm bright & pretty, SWF of an artistic nature reply w/ brief intro or calling card. Confidentiality assured. Send SASE to Box 7 Putnam Ct 06260

ROOMMATE NEEDED Part-time Masseuse seeks Easygoing Female roommate or partner to share expenses of apartment. Box 258, 118 Mass Ave, Boston 02115.

KEVIN Shiatzu Massage: 266-4885. Let a pretty girl massage away your troubles. Boston & Camb, outcalls only. 262-2299.

TOUCH OF ELEGANCE Experience the soothing touch of elegance and the lovely warmth of Sunshine. Strikingly attractive, college educated, professional modern dancer. Convenient, luxurious Back Bay location. 266-7484

KEVIN Shiatzu Massage: 266-4885.

Let a pretty girl massage away your troubles. Boston & Camb, outcalls only. 262-2299.

Now that summer's here a sensuous massage will soothe all your frustration away 341-1144.

FOR Classified Display Rates Call 536-5390

LOVELY LACEY RELAX & ENJOY 367-3454 10 - 10

This sexy, hunky Italian will Massage, etc for discriminating Males only. Guy, 536-9825.

SATIN LATIN Pre-op Massage 566-1325.

MANDALA Healing Massage HOUR LONG-TOTAL BODY MASSAGE Where the Supreme Art of Relaxation is Practiced. Newton: open 7 days, & 30-9 985-1066 985-5535

Male masseurs & escorts 24hr svc, outcalls only, tel 569-4008.

Lovely & exciting is what you need. "Out" 344-1619 massage

PARADISE FOUND
 Massage only 20 minutes North of the Tobin Bridge.
581-3271

Thomas - Massage for men. Serious calls only please 536-5629

SWT N SEXY KATE
 Fr Massage on N Shore Box 2140

Soothing sensual massage for Women only. 527-6776 Rick

Message— Outcalls only 24 hrs. Sincere replies only 267-7254.

Message. Outcall servicing No & So Shore areas 24 hrs 588-3983

GWM 21 masculine — well-built will rub you the right way. My apartment or your Boston hotel only.

MICHAEL
536-8730

8 a.m.-midnight

KELLY
 Massage Modelling
 Outcall
289-6523

Rick 731-5153 Massage in out

Message, Call 387-1432 Near MGH

MUSCLE FAN?
 Hot blonde muscleboys give a better rub, special rates for bodybuilders. 266-4795. message

THINK IT'S HOT?
 Well it's been hot, with Dyann phone

289-6978
 day or night and feel the warmth. Don't worry, it's air conditioned.

MASSAGE
 Men get your MASSAGE at **ELFIE'S GARDEN OF EDEN**. Expert Swedish, Powder, or Russian Oakleaf Massage. Unlimited use of sauna and steam room. Come to 65 Middlesex Tpk., Burlington or call:
272-8660
 New Hours: Mon-Sat 11 a.m. to 11:30 p.m.
 Ask for our **EVERYDAY SPECIAL**

TOTAL HEALING MASSAGE
 Our gentle, cheerful atmosphere will ease your mind, while you experience a complete therapeutic massage at its finest. Call Linda's
 7 days
965-5535 965-1066

Ladies let a woman massage you
 10-6 437-9040

ATTENTION
MASSAGE & ESCORT ADVERTISERS

The deadline for ads (line & display) is 5:30 **WEDNESDAY** evening.

There will be late fees of \$10.00 for any line ad & \$15.00 for any display ad received after the deadline.

Thank you.

SUBURBS
 Massage GWM 26 Marc 926-2540.

RELAX
 LET YOURSELF GO!
 • 15 Masseuses on Duty
 • Inground Whirlpool
 • Advent TV
 • NEW Luxurious Lounge
 • Sauna & Shower
 Open Mon. thru Fri. 10 AM-11 PM
 Sat. 10-5. Closed Sun.
DANISH HEALTH CLUB
 Rte. 1 North, Saugus
 Tel. 231-0068

SACK THEATRES
 For Complete Showtimes Call Boston 643-SACK / Hatic & Danvers 237-SACK

BOSTON	SUBURBS
BEACON HILL 1-2-3 1 Beacon at Tremont 723-8110 ROMAN POLANSKI'S 'TESS' MALCOLM McDOWELL CALIGULA	SOMERVILLE 1-6 At Assembly Square 628-7000 CLASH OF TITANS LAURENCE OLIVIER NICE DREAMS
CHARLES 1-2-3 195 Cambridge St. Near Gov. Ctr. 227-1330 SEAN CONNERY ATLANTIC CITY 'OUTLAND' NIGEL TERRY HELEN MIRREN EXCALIBUR	RAIDERS OF THE LOST ARK HARRISON FORD 'OUTLAND' SEAN CONNERY HISTORY OF THE WORLD PART I
CHERI 1-2-3 50 Dalton St. opp. Sheraton Bos. 536-2870 ALAN ALDA CAROL BURNETT 'HISTORY OF THE WORLD PART I' LAURENCE OLIVIER CLASH OF TITANS	RAIDERS OF THE LOST ARK HARRISON FORD 'OUTLAND' SEAN CONNERY NICE DREAMS
CINEMA 57 1-3 200 Stuart St. near Park Sq. 482-1222 RICHARD PRYOR 'Bustin' Loose' RAIDERS OF THE LOST ARK HARRISON FORD	RAIDERS OF THE LOST ARK HARRISON FORD 'OUTLAND' SEAN CONNERY NICE DREAMS
PALLET 1-2 237 Wash. St. near Gov. Ctr. 227-6676 JAMES BRODLIN LINDSAY WAGNER 'EMMANUELLE AROUND THE WORLD' LAURA GEMSER HIGH RISK	RAIDERS OF THE LOST ARK HARRISON FORD 'OUTLAND' SEAN CONNERY NICE DREAMS
PARIS 267-8181 841 Boylston Opp. Pru. Ctr. CHEECH & CHONG'S NICE DREAMS	SAXON 542-4600 219 Tremont St. near Boylston WALT DISNEY'S 'HISTORY OF THE WORLD PART I'

FIRM 'N FOXY
 Petite 'n' sweet. Attractive blonde will massage at your convenience. Located nr. the corner of Harvard Ave. 'n' Commonwealth, Brighton. Mon.-Sat. 10-8. Sunday possible. Inquire at 738-1181.

APRIL SHOWERS
 Bring May Flowers. Pick up the phone, give me a call. Pleasurable massage for one and for all. Call Violette at 482-8246

COFFEE & VANILLA
 two wonderful flavors
491-8268

BRANDON
 Young energetic student will massage without a rush.
 Incalls - Outcalls
267-8774
 AIR CONDITIONED

DEAN
 Hot masseur into all scenes. An uninhibited masculine dark blond does it in or out.
266-7970
 AIR CONDITIONED

BOB
 Attractive brite presentable versatile. Just tell me what you want.
617-489-3479
 in/out calls

SAN DIEGO RICK
 Handsome well-built male directly from West Coast ready to try East Coast men on for size. If you really desire a true body interlude call.
262-2283 8pm-mid.

FOR EXCITING MASSAGE
 Enjoy the pleasures of Swedish blond bombshell
 Call Barbara
536-5890
 Sincere Gents Only

Football Jock
 Young, handsome well-built Athlete type. Vers. for reg and dom sessions. When you're ready to be tackled call Rob.
 (Air conditioned)
236-1285

SEDUCTRESS
 Let tall, blonde & beautiful Dianne mass. away your blues. Quiet locale, very discreet, personality Also Dom.
566-4182

MASSAGE OPPORTUNITY

A Male Masseur needs assistant will train/call Bobbv 482-5721

MASSEUSES WANTED
 Finest Health Club in New England offering employment to ladies.
 • Highest wages
 • Medical and Dental Coverage
 • Will train if needed
 • Excellent working hours
 • Close to Boston
 Please Call 535-4550 for appointment

Buy the 2-week Guarantee. It runs til it works.

***THE GUARANTEE:** If your non-commercial ad in the Apartments, For Sale, Roommates, Cars, Cycles, Housemates, Musical Instruments, Pets, Rides, A/V, Studios, Seasonal Rentals, Travel or Wanted categories doesn't work after you've bought it in advance for two consecutive weeks we will keep running the same ad **FREE** until it works. All you have to do is call us by **WEDNESDAY** during the week of the ad's second appearance (and every successive week by **WEDNESDAY**) & tell us to rerun the same ad. You must call **EVERY** week — missing a week voids the Guarantee. Cancellations, changes & corrections must be made by **TUESDAY** of the week of the ad's first appearance. (No change in Guarantee ads after this time.)

PRICING YOUR AD:

	Commercial Rate	
Lines	4 for \$5.50	at \$3.75
Extra lines	2 for \$3.25	at \$3.75
7 pt. light headlines	\$3.50	\$4.75
7 pt. bold headlines	\$5.50	\$7.75
9 pt. bold headlines	\$6.50	\$8.25
Capitalized words	.50	.50
Box numbers	\$4.00	\$4.00

TOTAL payable in advance
 minimum cost. \$5.50 for regular classifieds

The following information is strictly confidential. We cannot print your ad without it

Name _____
 Address _____
 City _____
 Phone _____

MAIL TO

THE BOSTON
Phoenix
 CLASSIFIED DEPT.
 367 NEWBURY ST., BOSTON, MA 02115

CHARGE IT!

MC VISA AMEX

Card # _____
 Bank # _____
 Exp. Date _____
 Signature _____

NOTE: When placing classified ads through the mail or drop-off points, DO NOT SEND CASH. Checks or money orders only. Cancelled checks or money orders or register receipts **MUST** accompany ALL refund requests.

PLACE ADS AT:

CLASSIFIED OFFICE: 367 Newbury St., Corner of Newbury St. & Mass. Ave., Mon.-Fri. 8:30-6. IN BOSTON: NEXT DOOR: **CHRISTY'S**, 359 Newbury St., Boston, Mass., until 2 AM IN CAMBRIDGE: **Tech HiFi**, 38 Boylston Street, Cambridge, Mass. (Harvard Sq.)
 Deadline for all drop-off points is 2:30 Thurs.

DEADLINES:

ABSOLUTE DEADLINE — 5:30 THURS.
DEADLINE FOR CHANGES AND CANCELLATIONS IS 4:30 TUES. No changes can be made in guarantee ads after the first two printings.
ALL CLAIMS FOR ADVERTISING ERRORS MUST BE MADE WITHIN 7 DAYS FROM DATE OF PUBLICATION.

BOX NUMBERS:

BOX NUMBERS: Service charge is \$4.00 for each week advertised. Advertisers may pick up mail at our office 9-5 weekdays. Mail is held for 4 weeks after the last time the box number appears in the ad and will be forwarded if a large self-addressed stamped envelope accompanied the ad. Readers who wish to respond to a box should address their replies to Box _____ c/o Boston Phoenix Classifieds, 367 NEWBURY ST., Boston, Mass. 02115. In **PERSONALS** and **PERSON TO PERSON** only: Only our boxes and P.O. boxes may be used if you desire a response. Phone numbers and addresses are not acceptable and will result in rejection of your ad. The Boston Phoenix reserves the right to edit or reject advertising which may result in legal action or which we consider to be in poor taste. We also reserve the right to determine category placement and suitability. For your protection, all advertisers must enclose full name, address and telephone number. This information is strictly confidential; however, we cannot print your ad without it. The Boston Phoenix has no control over classified advertisers. Hence, we cannot assure you that your inquiry will be answered or that the product or service is accurately presented. **PLEASE NOTE! No ad will be accepted without an individual's phone number.**

TO CALL IN AN AD, DIAL 267-1234

To place a Job Opportunity ad, please call John Flynn at 538-5390, x450 or 538-5390 x471.

INSERTION DATE

CATEGORY

HEADLINES

Regular Rate	Commercial Rate
7 pt. light \$3.50	\$4.75 7 pt. light
7 pt. bold \$5.50	\$7.75 7 pt. bold
9 pt. bold \$8.50	\$8.25 9 pt. bold

Regular Rates	Commercial Rates
This Costs \$5.50 Each Week	\$3.75
	\$3.75
	\$3.75
	\$3.75
Add'l. \$3.25 Each Week	\$3.75
	\$3.75
	\$3.75
Add'l. \$3.25 Each Week	\$3.75
	\$3.75

SPECIAL PERSON TO PERSON RATE: \$3.50 for 4 LINES. \$4.00 BUYS BOX NUMBER SERVICE FOR 4 WEEKS.

LECHMERE

George, Paul and Ringo together to honor John

on the Single "All Those Years Ago" from
the New George Harrison Album
"Somewhere in England"!



528

L.P.

Reg. 7.49
Tape, Reg. 7.79 5.88

CONVENIENT STORE HOURS: CAMBRIDGE, Mon. thru Fri., 10 A.M. to 9:30 P.M., Sat., 9 A.M. to 6 P.M., FRAMINGHAM, SPRINGFIELD, DEDHAM, Mon. thru Sat., 10 A.M. to 9:30 P.M., DANVERS, Mon. thru Sat., 9:30 A.M. to 9:30 P.M., MANCHESTER, N.H., Mon. thru Sat., 9:30 A.M. to 9:30 P.M., Sun., 12 Noon to 6 P.M.

Prices in Effect June 8 thru June 13

LECHMERE

Now...3 Great Ways to Charge!
Use Your Lechmere Charge Account
Or Open One Today!
We Now Accept VISA and MasterCard.

BOSTON AFTER DARK
ARTS &
 ENTERTAINMENT

THE BOSTON PHOENIX SECTION THREE, JUNE 9, 1981



Ann Marie Rousseau

Riding the rails is only a romance now. Hitting the road, Jack, is the subject of songs and movies, of sociology texts and coffee-table books, but it's a motion few of us know. Today, except in the Northwest, there are only a handful of hoboes, tramps, bums, bindle stiffs, and boomers. It was always a romance, of course, "that frontier optimism that said no matter what misfortunes befell a man there were other women, other jobs, new friends, better times and, riding in a boxcar ... new and better places down the road" (Mark Smith, *The Death of the Detective*). But it was never only a romance. Until now. In the first years of this century, the men who rode the rails were the country's migrant workers, the skilled and unskilled labor that traveled from lumber camp to lumber camp, lettuce field to lettuce field. In the '30s, they were the great mass of the unemployed. According to Roger Bruns's recent *Knights of the Road* (Methuen, 214 pp., \$10.95), as many as 200,000 hopped the freights during the Depression.

We've invested those men for whom "movement is their main occupation" (Michael Mather, *Riding the Rails*) with the fantasies this country reserves for precious few of its underclasses. The hobo has been clown (Charlie Chaplin) and working-class hero (Woody Guthrie), bohemian and outlaw. Mostly, he's been the Last Free Man. This mythology accords the hobo all the privileges of poverty: no material goods, no job, no mortgages or rent — in other words, nothing to tie him down. It also accords him all the privileges of loneliness: no wife, no kids, no responsibilities — nothing to hold him back. The hobo is free to go anywhere, to see the country: "No matter how many times a hobo has travelled a section of the country, he will always stand at the edge of the doorway watching the landscape roll by. The open doors are like movie

BUM RAP

America's outcasts reach the end of the road

by Kit Rachlis

screens ... each door showing a different movie. You always end up walking back and forth from each door, trying to take in both scenes" (Michael Mather). At the same time, the hobo has suffered the attacks and abuses usually reserved for members of the underclass: he is dirty, indolent, dangerous, and alcoholic. None of which is inaccurate. Hoboes tend to drink, don't have much opportunity to wash, are capable of great violence, and may well prefer doing nothing to anything. No wonder it's been a 100-year romance — they're everything we're told not to be.

I traveled by freight train once, from Minneapolis to Portland, Oregon. It was, of course, a journalist's game, deliberately throwing myself into a good story so I could tell editors and grandchildren about it later on. It was also risk-taking (adolescent risk-taking, if you come right down to it) when taking physical risks was no longer common in my life. But mostly it was a way to fling myself out of books and records and movies and into myth. If I was smart enough not to think of myself as Woody Guthrie or Ishmael or Jack London (or Charles Bronson, for that matter), I was aware enough, perhaps too aware, to make all those connections. Like most grand gestures made by people my age, this was an act of monumental selfconsciousness. Robert

Penn Warren has said that in writing *All the King's Men* he wasn't interested in Huey Long as a man nearly so much as he was interested in him as the focus of myth. I felt the same way about hoboes; I wasn't as interested in them as men — I didn't think I could penetrate that far, not on one trip — so much as I was interested (to paraphrase Warren) in their gift for attracting myth and in the atmosphere of freedom and danger they generated.

As it turned out, I didn't see many hoboes (until Spokane, where they were lined up as though for a Greenwich-to-Manhattan commuter run). But I did see North Dakota, Montana, and the Rockies from a boxcar, and that seemed enough. Freight trains are monstrous and impersonal, not built to human scale: four, sometimes five engines; a mile, perhaps two miles of huge and cavernous boxcars. And all you have to do is climb in one, and it takes you away, dwarfing you. Yet to stand in a doorway of a boxcar, cigarette in hand, passing one town after another, is to feel invincible. I had imagined that part of the trip long before I ever took it, but I hadn't imagined how physically demanding freight trains would be. You can't sleep because it shakes so much. You can't read because it bounces so much. You can't talk to anyone — not much anyway — because the roar is so loud. The car swirls with dust, the metal floors are cold. Standing up

puts enormous strain on your knees. And the noise is as constant as a headache. So much for the myth.

You won't find either the myth or the headache in *Knights of the Road*. It's a librarian's book, full of first-hand research and second-hand anecdotes. Bruns has compiled an extensive bibliography of hobo literature and a wonderful glossary of terms. He has gathered impressive statistics (according to the Interstate Commerce Commission, 25,000 railroad trespassers were killed between 1901 and 1905), unearthed amateur studies (Reverend John McCook's turn-of-the-century hobo questionnaires that elicited 1300 responses), and combed the ephemera of the day (anti-tramp stories in the *Railroad Gazette*). Inexplicably, his section on the Industrial Workers of the World (the IWW, or Wobblies), the union that tried to organize hoboes, is the same length as his series of profiles on that concoction known as the "hobo king" (several flourished and competed for publicity in the teens and '20s). Bruns lays his book out before us as though this information were so many three-by-five cards, in a prose style that has already gathered dust.

In discussing hoboes, you are discussing class — itinerant workers, the unemployed, the permanently shut-out. You're also discussing men alone. It is this isolation that Bruns never reaches into. The glossary that he provides is a private language, a code for the initiated and experienced, as rich and precise as any slang. *Mission stiff*, for instance, is a tramp who's frequently "saved" so he can get free food and board; *pearl diver* is a dishwasher (these are two among many). Except for an obligatory explanation of the etymology of "hobo" — nobody knows, it could be from *homo bonus* or short for *homeward bound* — Bruns treats this vocabulary as if it were never spoken, never lived. And then there are the moni-

Continued on page 16

The sorcerer's apprentice

The teachings of Carlos Castaneda

by Philip Zaleski

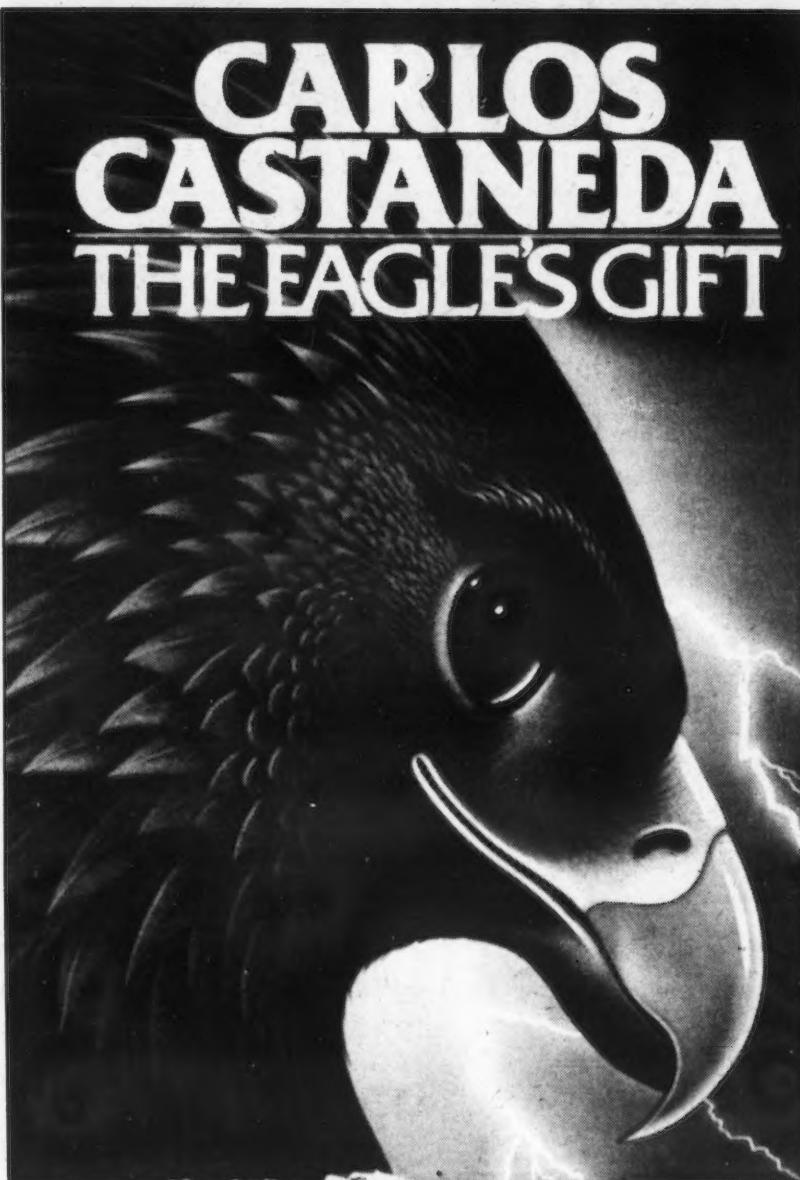
In the Boston Museum of Fine Arts hangs Paul Gauguin's painting summarizing his life among the natives of Polynesia. The canvas is filled with mysterious icons — a golden boy reaching for a lump of ruby fruit; clusters of blue-barked, twisting trees; a scowling Tahitian idol — and bears the sphinxlike title, "Where do we come from? What are we? Where are we going?" Questions like these arise whenever Westerners penetrate the primitive world; like boomerangs, their probes tend to turn around and clout them on the head.

Nearly a century after Gauguin's death, much has changed. Tahiti is an annex of the Club Med, the great age of Western exploration has passed, and the outposts of the mind have replaced the outposts of the earth as our new *terra incognita*. But the questions spawned in the meeting of post-industrial and preliterate minds remain as troubling as ever. These days, in fact — ever since Heisenberg pulled the rug out from under the objective observer — even the questioner has become a question. Nowhere is this more apparent than in the case of that ethnographer, diarist, and artist who devotes his life to studying the Yaqui Indian way of sorcery, who conjures a fog of deception and doubletalk around his origins and intentions, who even challenges the very basis of our perceptual handshake with the natural world. "I am an anthropologist," declares Carlos Castaneda in *The Eagle's Gift* (Simon and Schuster, 316 pp., \$12.95), the sixth installment in his esoteric autobiography. That is, his profession is the study of man; his tools, the asking of questions and the taking of notes. Let us do the same, and question this man, and take some notes on what we find.

Where do we come from?

"Erase your personal history," counseled don Juan, the Yaqui *brujo* who initiated Castaneda into the sorcerer's life. For once the pupil obeyed the teacher. Although hundreds of budding magicians attended Castaneda's course on "The Phenomenology of Shamanism" at UCLA in 1972, his features are still unknown to the public at large, and to this day no unmarked photographs of his face have been published. His early years are similarly obscured. By most accounts, he was born on Christmas Day in a) 1925 or b) 1931 or c) 1935, in a) Sao Paulo, Brazil, or b) Cajamarca, Peru, or c) somewhere in Italy (his ex-wife's contention). He immigrated to the United States in 1951, probably under the name of Carlos Arana, and settled in California. He may have served in the US Army. He may have attended Hollywood High.

By 1962, when Castaneda received a BA from UCLA, he had already spent two years as an acolyte in sorcery's "separate reality" of supernatural entities and events. His first encounter with his master occurred, prosaically enough, in a bus



depot in Nogales, Arizona. *The Teachings of Don Juan* appeared in 1968, while the counterculture was flying high, the establishment was in a tailspin, and Vietnam was burning brightly on our doorstep. Nobody wanted to be in America; what better escape than another universe adjacent to our own? The book rapidly became a campus, and then a national bestseller.

Faithful to its era, both *Teachings* and the first sequel, *A Separate Reality*, rely heavily on accounts of drug experiences for their otherworldly atmosphere. Don Juan guides his quarrelsome student through jimson weed, peyote, and psilocybin trips; along the way, Castaneda talks with a strawberry-headed, green-skinned being named Mescalito, flies around Mexico on an iridescent bubble, and battles a gnat with a 100-foot wingspan. But don Juan soon forbids all drugs, indicating that they are useful only as a preliminary sledgehammer to pound into exceptional blockheads like his favorite pupil the unequivocal existence of other levels of reality. In the subsequent volumes — *Journey to Ixtlan*, *Tales of Power*, and *The Second Ring of Power* — don Juan's lessons in sorcery continue. So, incredibly, do the psychedelic wonders. In *Eagle's Gift*, Castaneda fights off an attack by ghouls, watches people turn into luminous eggs, and bumps into a saber-toothed tiger (paleontologists take note: Castaneda reveals that these cats have long, lustrous, chocolate-covered fur, and eyes "like dark honey"). He even becomes a "human slingshot" through the practice of "dreaming" — a form of astral projection — and departs the solar system for a nameless planet whose parched landscape is dominated by an immense, saffron moon. Never have Castaneda's exploits been so colorful or so unconvincing.

What are we?

If Castaneda bears some resemblance in his cartoonish adventures and clownish persona to that other sorcerer's apprentice, Mickey Mouse, it's really no surprise, for evidence suggests that both are products of the California imagination. Clever critics noted from the first that don Juan speaks more like a Yankee scholar than a Yaqui shaman. No trace of the puckish philosopher has been found,

despite the hundreds of young Americans who have combed the Sonora Desert for his tracks. As early as 1975, Richard de Mille demonstrated that the chronology of *Journey to Ixtlan* overlaps and contradicts that of its predecessor, *A Separate Reality*; one or the other is almost certainly a fake. If one, why not all? Although Castaneda prefaces *The Eagle's Gift* with the blunt statement that "this is not a work of fiction. What I am describing is alien to us; therefore, it seems unreal," scarcely anyone believes him now. Let us assume the worst — that all the don Juan books are imagined. But what kind of imagination is this, and what kind of story has it produced?

The Eagle's Gift includes an elaborate reiteration of the *tonal-nagual* dualism which, for Castaneda, constitutes the essential framework of the world. Everything we know of life, all its little dualisms, such as hot/cold, salt/pepper, God/Devil, belong to the *tonal*. Everything outside this familiar reality lies in the *nagual*; the *nagual* is that for which there are "no words, no names, no feeling, no knowledge." To come into contact with the *nagual* is, in don Juan's felicitous phrase, to "stop the world" — all our conventional categories of experience immediately collapse. Now Castaneda's task as a fledgling sorcerer has been to explore the *nagual* and convey its essence to the reader. But how can this be done? Art exists in particulars, the bright details, the palpable surface of things, but the *nagual* has no surface. How can Castaneda define the undefinable and corral the wild beast of mysticism in a frail fence of words? He can't, of course. Instead he works indirectly, by appropriating the tools traditionally favored in this sort of quixotic enterprise: he turns to fairytale, legend, myth. Castaneda is really Sinbad the Sailor, adrift on the uncharted seas of the Mexican desert; don Juan is the man with the magic wand, Aladdin's lamp, the secret words that will crack open the door to Ali Baba's cave and the treasures of the heart cached within. This kind of symbolic imagination, though rare in Western literature, is hardly unprecedented. The most familiar example is William Blake, whose gnostic cosmology and gnomic style bear a striking resemblance to Castaneda's.

Don Juan may not exist, but his prototype can be found around the globe. His teaching appears to be culled, at least in part, from sufism, animism, tantric Buddhism, and Christian monasticism. It shares with these systems a concern for evolving a private vocabulary of precisely defined terms to help the apprentice in his task: "stalking," "controlled folly," "doing," and "not-doing" are among the cryptic phrases that recur throughout the book, each carrying at least three meanings — one for the casual reader, a second for the reader acquainted with don Juan's definitions, and a third for the sorcerer who incorporates these ideas into his daily life. There is the same emphasis on bizarre techniques of initiation and discipline: in *The Eagle's Gift* Castaneda spends a great deal of time suspended from a tree in a specially constructed leather harness, to experience "the curative and cleansing qualities of being kept away from the ground," while Pablito, another of don Juan's pupils, practices "not-doing" by walking backward with his head encased in a wooden helmet equipped with two tiny mirrors for rear-view vision. And here and there, *The Eagle's Gift* comes alive with that special blend of high seriousness and low humor so characteristic of primitive cultures. Castaneda has always made a fool of himself; this time the broad humor is aimed at don Juan as well. At one point, for example, the master must fend off the advances of two enormously fat Indian women who trap him between their bellies, rough him up, and then try to squash him to death. Such comic moments do much to promote the book's accessibility; who can resist a visionary with a taste for practical jokes?

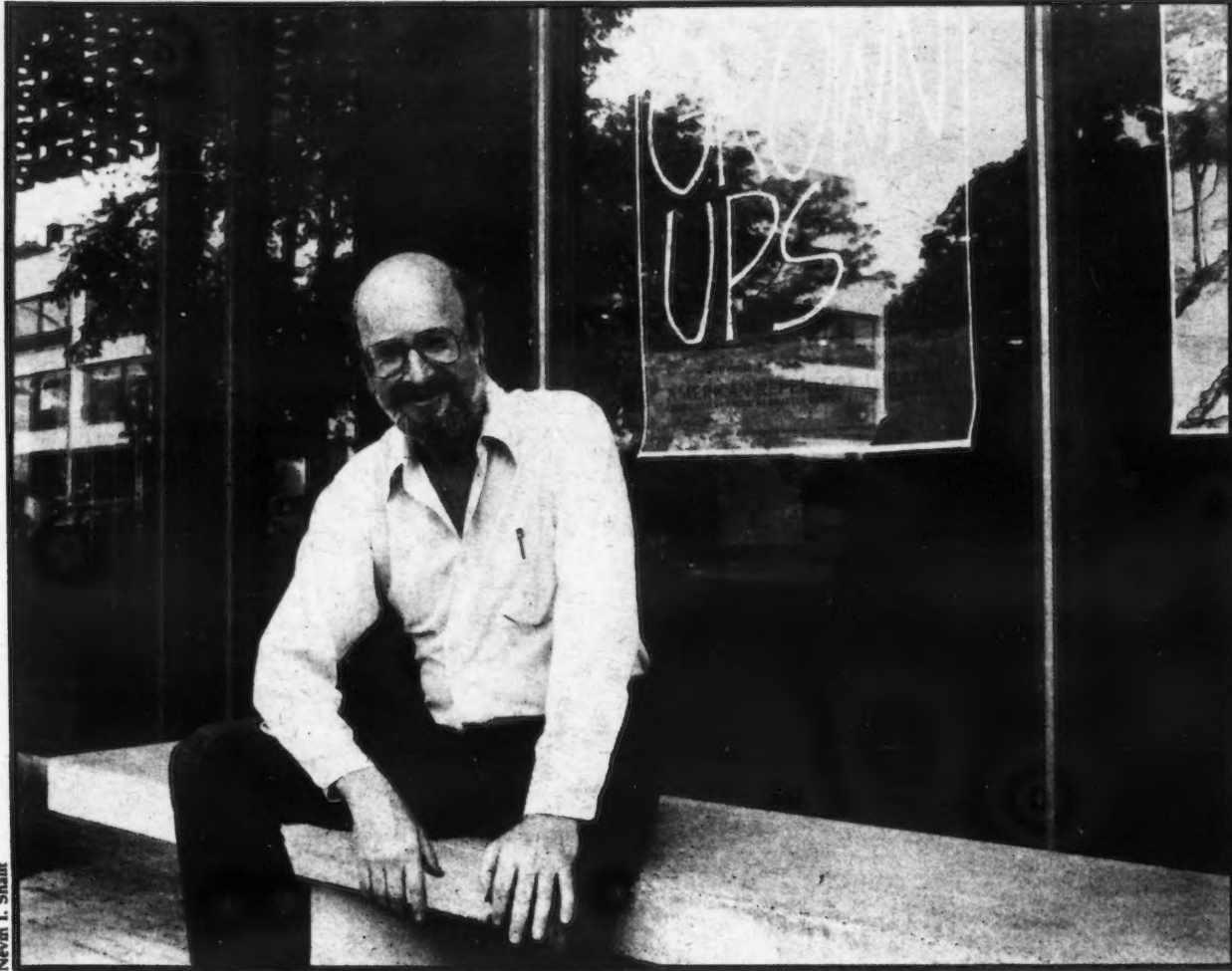
It's interesting to compare Castaneda's books to the ostensibly similar works of T. Lobsang Rampa, another Westerner of mysterious provenance who purports to disclose the inner workings of an esoteric society — Tibetan Buddhism in his case. Rampa didn't erase his past as astutely as Castaneda, and he has been exposed as a London laborer who never set foot in the Himalayas. His candylike constructs, in which levitating lamas happily zap one another with rays of bliss, can be found in Boston bookstores in the religion or occult section, but they're really just novel-sized Marvel Comics. The don Juan books, on the other hand, never suffer from superficiality. Behind each jest and gibe is a deadly serious aim — in Judeo-Christian terms, the salvation of the soul. For Castaneda this is the most urgent of tasks, and his lessons often read like a battle manual of the spirit: "We're warriors, and warriors have only one thing in mind — their freedom"; "It was my duty, and to fulfill it, I would gladly have gone to my death"; "Everything that surrounds us is an unfathomable mystery . . . for a warrior, there is no end to the mystery of being." Considerable force is generated by this grim, demanding tone. Castaneda's books dig at our complacency; they serve, if only for a moment, to stop our world. They are not to be believed, and yet they inspire belief. Bearing this in mind, the search for the real don Juan begins to resemble the quest for the historical Jesus and other abandoned hobbyhorses of 19th-century empiricism. To judge the manifestations of the *nagual* by the standards of the *tonal* is *ipso facto* absurd; the question isn't whether the don Juan books are true, but whether they are effective — whether they stop your world, and turn your answers into questions.

Where are we going?

Castaneda takes pains to remind the reader that the teaching of don Juan is "not a metaphor but a map," that the interior world waits to be explored. Many readers will have no interest in making the voyage; those that do will quickly discover that Castaneda hasn't written a guidebook. The sorcerer's realm is a closed society of teacher and disciple: don Juan's benefactor instructs don Juan who instructs Castaneda who instructs his own pupils, an unbroken chain whose origins lie, at least according to the story, with the Toltecs of pre-Columbian Mexico. The reader is allowed to glimpse this process of esoteric genetics through the peephole of Castaneda's books, but no tickets of admission have been distributed to the general public; the don Juan books offer clues to be pondered rather

Arts Index

Film	4
Trailers	14
Theater	5
Music	6
Records	8
Books	10
Art	12
Hot dots	18
Airwaves	18
8 days a week	19
Film listings	22
Suburban cinemas	23
Film strips	24
Play by play	30
Off the record	32
Art listings	34



Nevin I. Shalit

Growing up absurd

Feiffer's cartoons in the flesh

by Paul Attanasio

So if you're such a great cartoonist, how come you have to write plays? HUH?

"There was a period in the middle-'60s when no matter how radical I made a cartoon, however dangerous I tried to be, everything was loved and everything was great," says Jules Feiffer. "Whatever shots I took were no longer shocking or abrasive because they appeared within a now-familiar framework that readers understood. No one felt threatened by it. It made people feel better. Although God knows I wanted some people to feel better, I also wanted some people to feel worse. So I started writing plays."

It may seem odd that a man who is arguably the most influential cartoonist of his generation should feel harmless. But what followed that mid-'60s need to provoke has been an extraordinarily promising career as a playwright (*Little Murders*, *Knock Knock*) and screenwriter (*Carnal Knowledge*, *Popeye*), a career that also has been personally broadening for Feiffer. "I love the lack of control I have in the theater," he says. "When he grins, a million laugh lines cut across his face — he is the archetypal Jewish wise guy. "I actually had to deal for the first time, in my early 40s, with some kind of collaborative experience. It forced me out

of my closet and made me into a person, instead of somebody who watched persons."

Now Feiffer has come to the American Repertory Theater with the world premiere of his play *Grownups*, which he wrote and shelved in 1974; it took Robert Brustein seven years to convince Feiffer that the play was worth producing. "I've known Brustein so long it seems like I've never not known him. Our wives got pregnant at the same time," Feiffer says.

Feiffer's chief worry was that the play was too autobiographical, an apologia for the author — an indulgence that he condemns. "On re-reading it, though, I was surprised at how well it held up," he says. "It didn't have the curse of biography about it — meaning it didn't read like something that simply happened, and was recorded, and there was no invention to it. I've never been happy simply being a recording angel. And I think it avoids self-servingness, any hint of which in anyone's work has always made me gag. You know, 'Ladies and gentlemen of the jury, let me tell you how I was misunderstood.'"

Still — why another piece about the Jewish experience in America? Feiffer doesn't see *Grownups* as a Jewish play, in any limited way. "I never wrote Jew-

ish plays until very recently," he says. "And while the Jewish experience is always a referral point in anything I do, I guess the general point for me has always been that Jewishness was only interesting if it could be generalized, if it made sense in terms of something that was happening at large in the culture."

Born in 1926, Feiffer says he became a cartoonist "at 3 or 4 — whenever I started to draw." He honed his craft at the Art Students League of New York, and at the Pratt Institute, where he will give the commencement address this year. "This is a school I never graduated from because I couldn't stand it," he cracks. "I never made Pfc in the Army — I should get a degree from a school?"

After Pratt, he began to work with Will Eisner, a legend of sorts in the comic-book world for his creation "The Spirit." "I was the Spirit's ghost," Feiffer puns. "I wrote most of his scripts for 2 or 3 years." Then, in 1956, he began drawing cartoons — gratis — for the newly founded *Village Voice*. "To this day, I wouldn't be in print if the *Voice* could afford to pay people," Feiffer says. "They were beautifully supportive and receptive. It was nice to have a fan club when I'd never had one before." Five years later, Feiffer was syndicated in the

London *Observer* (he now appears regularly in 105 papers). All of a sudden, he was part of a movement. "When I started doing the kind of work I'm doing, I didn't know there was anyone else in the world doing this kind of thing. And then out popped Mort Sahl, Mike Nichols, and Elaine May (the Second City group in Chicago). All these guys just rose to the bait of the '50s. The deadness at the center, the banality of affluence. All of us in separate ways were commenting on this, in ways that no one in the past had done."

Second City's first non-improvisational work, in fact, was a dramatization of Feiffer cartoons, including pasteboards of the drawings that were brought on stage. "The end result was admired by a lot of people," Feiffer says. "I was not one of them." But it gave him the theater bug, and in 1967 he came out with *Little Murders*, an absurdist work about the violence and dislocation left by the Cold War. "I used to say I would never write a play for Broadway because if I liked it, it would close in a week," Feiffer says. "*Little Murders* opened and closed in a week. But I got addicted to the form. I think of myself as being in the failure business — what was wrong with this play that made it succeed?"

In the next two years, Feiffer wrote two plays: *God Bless*, a political satire, and then, in 1969, *The White House Murder Case*. "It got rave reviews and sellout audiences until the themes in the play became true," Feiffer remembers ruefully. "Nixon invaded Cambodia, and people stopped coming. History had overtaken the play. History fucks you up every time. I thought I would get high marks for saying what the US government was going to do — instead I got an F for being right."

Feiffer's other plays include *Hold Me*, *Knock Knock*, and *Carnal Knowledge*, the last of which became, at Mike Nichols's suggestion, a movie. Although all his plays are funny, Feiffer rejects the idea that he's a mere humorist. "What the humor does is heighten the reality, heighten the pain, heighten the recognition, and serve to confuse the audience in the area of life rather than in the area of theater," he says. "It makes it cut into what they really know and what they really feel rather than what they're used to knowing and feeling at a safe distance in a 15- or 20-dollar seat in a theater."

"One of the things I discovered when I started writing plays was how much fun it was to cut some of your best lines. Being in the theater is not about being a showoff. Or maybe it's about being a much subtler showoff — not the clown who wiggles his ears, but someone who has a much longer-lasting effect. It takes years to become the kind of showoff that you take seriously."

Along with his novel *Ackroyd* and his new play *A Think Piece* (slated for production by the Circle Repertory in New York), *Grownups* is part of Feiffer's examination of the impact of sitcoms on our emotional life. "Sitcoms are the most serious disguised form of emotional *mishegas* we have," he says. "It seems to me that what constitutes my life, and most of the lives I know, is a piling-on of minutiae. The minutiae has taken on a great dramatic importance way beyond its true emotional content. Who walks the dog, who parks the car, or do you park the car or stick it in the garage — all these banal subjects take on a freight of emotions far beyond any understanding you might have in the middle of these discussions."

"These are the things that drive people to suicide," Feiffer says. "But the way we deal with it, currently, is by calling in Mary Tyler Moore and Ted Baxter. We laugh at it, which has nothing to do with the real emotion involved, the frustration and pain. I want to take this trivia and dramatize it, and make the anguish part of the trivia. A sitcom is like a cultural body-count. We can't deal with it, so we change it to a form where we can deal with it: we learn to laugh, when we really want to kill."

With *Grownups*, Feiffer moves into what has been, since O'Neill, the formal mainstream of the American theater: the realistic family drama. "If this play were not called *Grownups*, I guess I would call it, *I Need*," he says. "Everybody has this emotional tapeworm, and some learn to bury it to their eternal frustration. Others learn to act on it to the frustration of others. Others become killers. And others magically learn to work it through and become the title of the play: grownups." □

than a path to be pursued.

So why bother to read Castaneda? Primarily, I think, for the sense of magical possibilities he conveys so well, for the heady exhilaration provided by his symbolic forays into the other world. No one who read the first don Juan books in the late '60s, before doubts surfaced about their veracity, can easily forget the impression of being in touch with something almost frightening in its irrationality and power. The same impact, subdued by long acquaintance, filters through now and then in *The Eagle's Gift*.

There are, however, unmistakable signs of aging. The early works are firmly planted in a workaday Mexican world of dusty streets, stubborn burros, and front-porch living. This backdrop, which rings completely true to anyone who has visited Mexico, provides the touch of plausibility so important for a tale of improbable events. In *The Eagle's Gift*, these props are hastily erected and then ignored, as if the author had more press-

ing (read: didactic) functions to perform. Instead, queer landscapes and queerer people spring from each page like the products of a magician's hat gone haywire. Keeping straight Pablito, Benigno, Eligio, Rosa, La Gorda, Florinda, and the other sorcerer's apprentices is as difficult as differentiating the seven dwarves. When a significant new character appears, such as Silvio Manuel, "the silent force behind don Juan," he comes off as a hybrid of the Buddha and the bogeyman, with the more grotesque attributes of each and the quickening presence of neither. But despite these gray hairs, so much of *The Eagle's Gift* is so gripping, and all of it is such a bracing tonic for metaphysical boredom, that it makes compulsory reading for all of Castaneda's avid armchair aficionados. Virgin sorcerers might do better to begin with *Journey to Ixtlan*, the most novelistic and lucid of the sextet.

The Eagle's Gift is in one sense the most important of the don Juan books,

for the bulk of it deals with an experience common to us all. We may not sprout wings or chat with bilingual coyotes in our lifetime, but all of us will die. The eagle of the title is the sorcerer's term for the power of death, an ever-present symbol around which he molds his life ("carry your death with you wherever you go," exhorts don Juan). The final secret of sorcery is how to thwart death and escape the eagle's beak; everything don Juan teaches is a preparation for that ultimate test. At the moment of death, the sorcerers tell us, only the most accomplished of warriors will be able to say:

*I am already given to the power that rules my fate
And I cling to nothing, so I will have nothing to defend.
I have no thought, so I will see.
I fear nothing, so I will remember myself.
Detached and at ease,
I will dart past the Eagle to be free.
Who among us doesn't long for that? □*

Film

Kindergarten of the gods

Harryhausen's crash of the Titans

by Stephen Schiff

CLASH OF THE TITANS. Directed by Desmond Davis. Produced by Ray Harryhausen and Charles H. Schneer. Written by Beverley Cross. With Laurence Olivier, Maggie Smith, Harry Hamlin, and Judi Bowker. Opens Friday, June 12, at the Cheri and the Chestnut Hill, and in the suburbs.

In *Clash of the Titans*, Greek myth is reduced to a juvenile fantasy, full of bright colors and rubbery, animated monsters. Blank-faced actors spout blank dialogue with all the exaggerated verve of guest stars on *Captain Kangaroo*, and everything — hills, valleys, villages, oceans — looks little and phony, like the scenery for a toy train set. And yet the movie isn't at all difficult to sit through. *Clash of the Titans* is very badly made, but there's something enchanting about certain badly made movies — the ones that can't even lull our disbelief into suspension. I'm not talking about competent bad movies like *Stir Crazy* or *The Four Seasons* or *The Fan*, movies whose jaunty confidence makes them all the more insufferable. No, I'm talking about those pathetic little creatures that fall apart before they can even blurt out a plotline, that fail to convince you even before you know what it is they're trying to convince you of. One can despise a smooth-talking fake or even a smooth-talking dunce, but how can one despise a stutterer? Of course, one's feelings for badly made movies go way beyond pity. That complex aesthetic known as camp comes into play, and so does a certain pleasure at watching the cinematic process itself. It's the very *movie-ness* of bad



Olivier plays god.

movies that's fun: their failure exposes the illusion of authenticity and opens up a new sort of realism. In bad movies, story and character fall away and there behind them, like the desperate Wizard of Oz flailing at his controls, stands the other realism — the realism of somebody's straining to convince us that all the lurching and staggering on the screen is a movie. The ticklish thrill of that sort

of failure is like no other. It's the thrill one gets from certain of Alfred Hitchcock's stranger attempts, or from posterously inept Japanese cult movies like *Infra-Man*. And to a lesser degree, it's the thrill one gets from *Clash of the Titans*, which must be among the most expensive acts of incompetence the movies have ever given us.

Clash of the Titans, of course, is no

subterranean cult item. In fact, since its conception two years ago, this \$15-million kiddie-show version of the myth of Perseus and Andromeda has maintained an alarmingly high profile. Did MGM know what it was getting into? Did it trust names like Laurence Olivier (as Zeus — typecast again!), Maggie Smith (as Thetis), and Claire Bloom (Hera) to save the day? Did it imagine Perseus (Harry Hamlin) and Andromeda (moon-faced Judi Bowker) as the next Luke Skywalker and Princess Leia? Or did it simply place enormous faith in the doughty reputation of producer-*auteur* Ray Harryhausen?

Harryhausen achieved renown as a special-effects wizard during the '50s and early '60s, when he made movies like *The Beast from 20,000 Fathoms* (1953), *The Seventh Voyage of Sinbad* (1958), and *Jason and the Argonauts* (1963). Taking his cue from Willis O'Brien, who did the effects on *King Kong*, he developed a process whereby he could make it look as though tiny men were battling a giant cyclops or a crew of sword-wielding skeletons. To accomplish this, he would build little models of his monsters and fiends — moving models whose joints could be manipulated manually. Using mattes to block out various parts of the action (so he could later insert animated footage of his models), Harryhausen invented a way of filming live-action foregrounds and backgrounds, and then sandwiching his animated monsters in between. The result was surprisingly realistic. A cult grew up around Harryhausen (and survives to this day); by 1959 or so, his process was the state of the art in special effects.

No longer. From its first, tacky view of Mount Olympus to its final, um, clash, *Clash of the Titans* is as amusingly anachronistic as pedal pushers and Davy Crockett hats. You can always see the little "matte lines" — lines where various foregrounds and backgrounds have been pieced together; you can always tell where the set ends and the painted backdrop begins; and whenever there's a stormy-sea sequence, the drops of water

Continued on page 13

Pryor restraint

by Alan Stern

BUSTIN' LOOSE. Directed by Oz Scott. Written by Roger L. Simon, from a story by Richard Pryor. With Pryor and Cicely Tyson. At Cinema 57 and the Circle, and in the suburbs.

Bustin' Loose is an example of that Hollywood staple known as the vehicle — a movie with no purpose other than to showcase a star. Star vehicles have long been with us, and one might argue that they're the stuff from which legends are made: one remembers Bette Davis, for instance, less for her work in a tightly controlled, meticulously crafted film like *The Letter* than for her nervy, schlocky performances in such vehicles as *Dark Victory* and *Now, Voyager*. Richard Pryor, of course, is in a different league altogether: one evaluates him not as a screen actor, but as a performer, mimic, and satirist — film is merely a medium for distributing his goods to large numbers of people. Conventional screen roles tap only a fraction of his talents and are probably a big bore for him as well. Pryor needs a movie that lets him, well, bust loose, and the easiest way to accommodate him is to make the story so slight and the character so inconsequential that you're grateful whenever he goes into his act.

Bustin' Loose is a slight, sloppy, sentimental comedy, but it works because it gives its star room to operate. The film, about a parolee who's been recruited to drive a busload of maladjusted children cross-country, is a mishmash of genres — it borrows from road movies, *The Bad News Bears*, *The Miracle Worker*, *Stir Crazy*, and *The African Queen*, to name just a few. And so none of the various guises Pryor affects ever seems out of place. The kids, an equal-opportunity assortment of misfits, provide the film's ribald humor (though it does seem ridiculous for Pryor to have had to clean up his act only to see the film get an R rating for what the kids say): there's a Vietnamese nymphomaniac, a white blind boy who likes to drive, a Puerto Rican pyromaniac (the film was made before Pryor's accident, and there are several

uncomfortable moments when he almost catches fire), and a black girl whose only affliction seems to be the delight she takes in whacking people with her teddy bear. They're just ripe for a crude, savvy type like Pryor to understand them; and as they make their way from Philadelphia to Seattle under the tutelage of their prim, dedicated social worker (Cicely Tyson), Pryor pulls off a series of miracle therapies: praising the Vietnamese girl's artistic abilities cures her nymphomania; a quick heart-to-heart with the Puerto Rican boy exorcises his fascination with fire. By the end, the proper social worker has fallen for the lowlife bus driver, and — once they raise \$15,000 for property

Continued on page 13



Pryor gets pinched.

Cheech and Chong get the gong

by Owen Gleiberman

CHEECH AND CHONG'S NICE DREAMS. Directed by Thomas Chong. Written by Cheech Marin and Thomas Chong. With Cheech and Chong, and Stacy Keach. At the Paris and the Circle, and in the suburbs.

It's hard to dislike Cheech and Chong. Dumb, scruffy, and lovable, they come on less like a comedy team than like a pair of mongrels, begging to be taken home, coddled, and fed some hash-spiked Alpo. When Cheech and Chong sit in one of their fur-lined vehicles, exchanging ethnic bow-wows and puffing on a joint the size of a banana, they're blissfully unaware of the Real World. They're the last — and kookiest — remnants of the '60s — California-dazed lowlifes who turn the whole idea of a drugged-out counterculture into something comically harmless.

Unfortunately, what they don't know about making movies could fill volumes. Their latest effort, *Cheech and Chong's Nice Dreams*, is such a bewildering mess that it could be viewed as a Hollywood

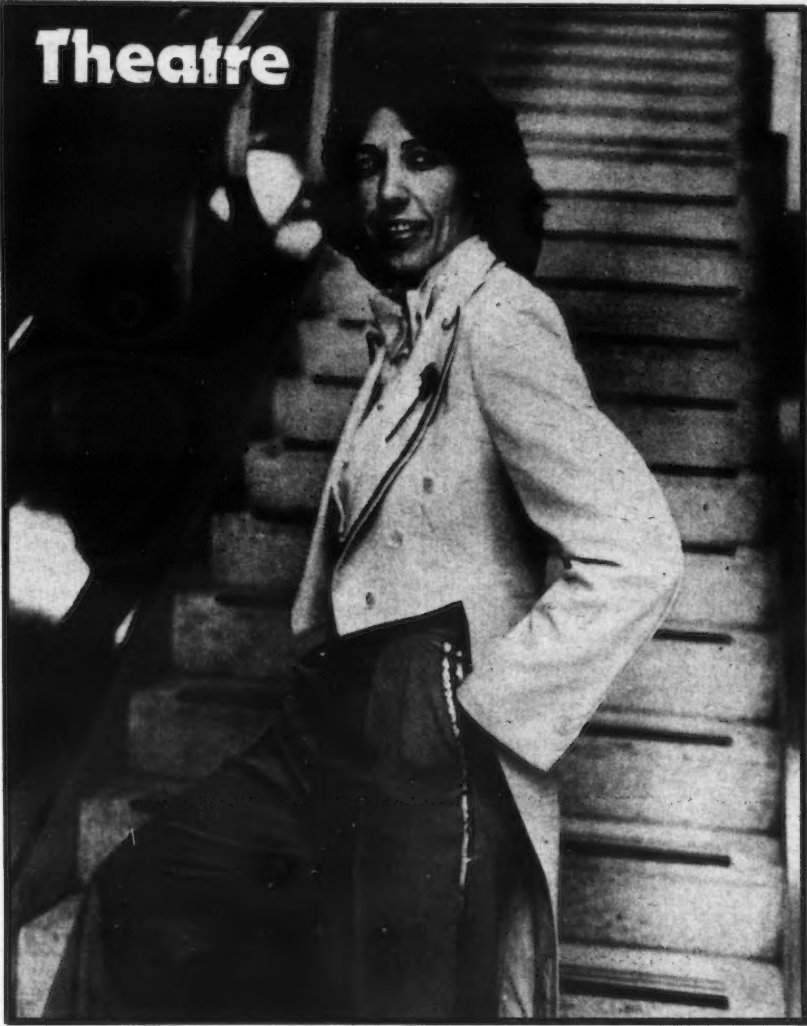
home movie. By their own admission, Cheech and Chong typically arrived on the set of *Nice Dreams* with no script and no real idea of what they were going to do. They just made the film up as they went along. And it shows. There are more than a few moments when it seems as if the duo were trying to emulate Andy Warhol. Characters scream and bellow at each other, and scenes drag on and on, as if there hadn't been anyone around who was straight enough to yell "Cut!" And the plot — well, suffice it to say that even the spiciest potheads in the audience are likely to find *Nice Dreams'* lack of narrative coherence a little baffling.

In its own offbeat way, the duo's previous effort — *Cheech and Chong's Next Movie* — was an authentic character comedy; like *Up in Smoke*, it got you involved in the lazy lives of its heroes and then coasted along on their grungy charm. Living in a tumbledown shack that looked as if it hadn't been cleaned in a decade, half-heartedly pining for the big score that would put them on Easy

Street, the two were like live-action versions of the old underground-comic characters, the Fabulous Furry Freak Brothers. Indeed, it wasn't hard to imagine Cheech and Chong living comfortably with the Freak Brothers' motto: "Dope will get you through times of no money better than money will get you through times of no dope."

In *Nice Dreams*, the scuzzy antics of Cheech and Chong take a back seat to a gallery of LA eccentrics: a psychotic punker, a neanderthal Hell's Angel, a luscious nympho, and a police detective (Stacy Keach) who watches porno loops in the privacy of his office and (after inhaling some killer weed) gradually begins to turn into a lizard. These characters are given about two good bits apiece and a half-hour's worth of screen time in which to repeat them. Cheech and Chong themselves are as dumb, scruffy, and lovable as ever, though aside from riding around in an ice-cream truck bedecked with a smiling plastic head, they haven't

Continued on page 14



Lily, to go

Tomlin's moments of truth

by Carolyn Clay

LILY TOMLIN APPEARING NITELY. Written and directed by Jane Wagner. Lighting by Daniel Adams. Costume by Dinallo. Staged by George Boyd. At the Wilbur Theater through June 20.

Lily Tomlin, trapped on Broadway, wants you to give her regards to Hojo's. She came to New York, she confesses, to make it big as a waitress, but she wound up a mere star. Often, though, after a hard night behind the footlights, she seeks the haven of the orange roof, where she watches her idol, Mildred, demonstrate the art of transporting hash. Now she has taken her hit one-woman show, *Appearing Nitely*, on the road — or, as Mildred would say, "Lily, to go." And true to her original goal, she performs in a kind of uniform and sensible shoes, serving everything from Fruit Loops to beefcake. (Hold the grapes, hold the lettuce — as Glenna, a "child of the '60s" grown into a trendy, affluent *hausfrau* tells her maid, Rosita, whom she is sending out for groceries.) And if the show, which was here briefly four years ago as *Lily Tomlin on Her Way to Broadway*, is warmed over — well, good leftovers are still food for thought.

Lily Tomlin's characters do elicit thought and feelings, as well as laughter. Unlike the trademark *personae* of, say,

Gilda Radner, who are amusing cartoons, there is more than white space between the black outlines of Tomlin's entourage. These people have flesh and, in many cases, probably even cellulite. They are the creations of a comedienne and social commentator who is also a gifted actress. Her talent is less evident in the popular impersonations left over from *Laugh In*: the puckery Ernestine, whose parent outrage, the phone company, pimps everyone "from kings and presidents to the scum of the earth"; the nasal and precocious Edith Ann, with her up-lifted shoulders, caved-in chest, and Cupid's-bow mouth spouting incontrovertible proof that "kids say the darnedest things"; twangy, down-to-earth Dot; the grocery check-out person whose lot it is to deal with Edith Ann.

But the wilting Fortune Dundy, huddled at a singles bar, bemoaning her outcast state, will break your heart, even as she sloshes the most hilarious banalities into her umpteenth grasshopper. (You try to give your life meaning, Fortune tells sympathetic lounge organist Bobbi-Jeanine, but in the end, "all you've got is a bunch of memories you can barely recall . . . Aye, therein lies the rub.") Tomlin's portrayal of Fortune is indicative of her range and of her ability

Continued on page 15

Womyn of the year

by John Bush Jones

1981 WOMYN'S THEATER FESTIVAL. Presented by the Womyn's Theater Festival Collective, at the Studio Red Top, through June 7.

Comedian Mort Sahl used to describe the work of political pollsters as making sweeping generalizations from random samples. That's a bit how I feel in trying to report on the 1981 Womyn's Theater Festival (the second annual such event), which included 10 evenings and at least twice that many theater pieces, on the basis of just two

programs. Still, the works on display last weekend were diverse enough to indicate something of the apparent extremes, if not the entire range, of feminist theater. The programs were certainly more varied than the audiences, which were almost exclusively female. What's more, many of the spectators seemed to know one another, giving the festival the flavor of a community event, a theater workshop for kindred spirits. This feeling may have arisen partly because three of the five groups I saw were Boston-based, and partly because of the nature of their mat-

erial.

Whatever the reasons, little of the work was political in the polemic sense — i.e., intended to educate the unenlightened, to liberate the unliberated. Rather, it seemed to speak to the already initiated. Even the more overtly feminist pieces attempted to subordinate their politics to art.

The most striking contrast was between the Boston presentations — two of which centered on lesbian love and relationships — and the two French-Canadian plays (in translation) imported for the occasion. One of the latter, anglicized as *Night Cows*, is a glorification of woman as mother; the other, *Les Fees Ont Soif*, is a diatribe against woman's enslavement inside stereotyped roles sanctioned by a male-dominated society, and particularly by the Catholic Church. In

other words, US feminists are into sex; Canadian feminists are into motherhood and sociology.

A Show of Bad Taste, by Boston's Gay Divorcees, begins with a spoof of alternative, imagistic theater; yet the remaining five routines are all in that mode, which makes one wonder what the initial parody is about. The longest sketch, "Bedtime Story," follows a comic treatment of lesbian lovemaking with a serious monologue on same and a series of mimes suggesting various ambivalences and fears of the two partners. Skillful performances by Sophia Parker and Tita Wernimont compensate for the occasionally abstruse nature of this too-long two-person show.

The same may be said for the duet

Continued on page 10

Indoor-outdoor carping

by Alan Stern

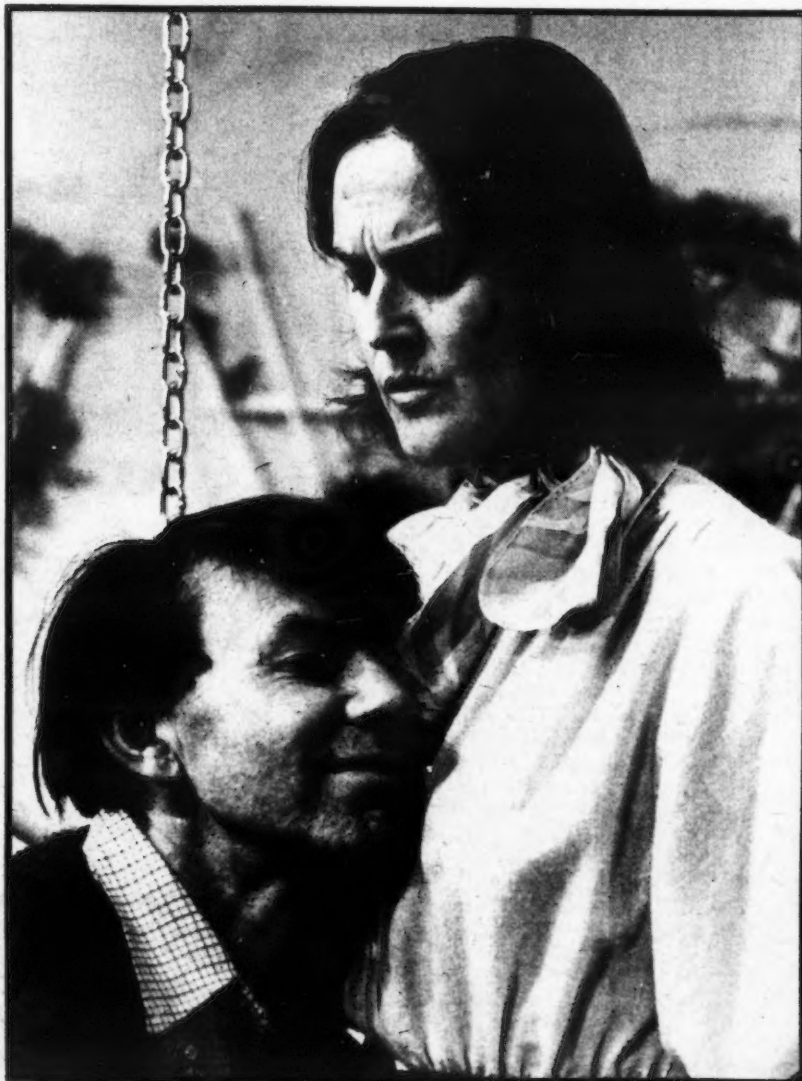
TABLE MANNERS and ROUND AND ROUND THE GARDEN by Alan Ayckbourn. Directed by Polly Hogan. Costumes, sets, and lighting designed by Polly Hogan. With Ronald Ritchell, Jack McCall, Renee Miller, Elizabeth Giunta, Arthur Barlas, and Sheila Ferrini. In repertory at the Lyric Stage through June 13.

Like the Edsel, Alan Ayckbourn's *The Norman Conquests* must have looked better on the drawing board than when it came off the assembly line. The premise of Ayckbourn's trilogy sounds brilliant: he took three mismatched couples, placed them in a country home for a weekend, and observed the action from three different locations — of which two are on display at the Lyric Stage. *Table Manners* tells the story from the dining room, *Living Together* (the one not being done) shows the view from the living room, while *Round and Round the Garden* takes the action out of doors. Although each full-length play is meant to stand on its own, one needs to see at least a couple to appreciate the extent of Ayckbourn's planning. Some of the scenes overlap; characters who leave the dining room for the parlor in *Table Manners* will then appear in a concomitant scene in *Living Together* (the mechanism, however, still has some bugs: on Monday morning, two of the characters have breakfast in the dining room at the same time they're supposed to be squabbling in the living room). Some spectators will, of course, find this cross-referencing more of a bother than a structural coup: the trilogy requires an

investment of three evenings, and the only way to keep track of when Annie propositioned Norman in the garden — did it occur before he tried to seduce Sarah in the dining room, or after he attacked his wife in the living room? — is to bring along a flashlight and a good road map.

The problem is that only one play, *Table Manners*, really stands on its own. And all repeat, rather than augment, one another: each offers the same characters, the same story, and essentially the same jokes. The story is your classic weekend-in-the-country sex farce — though because it's British, the characters are dowdy and the sex repressed. The pairings are motivated by what the characters can't get from their current partners: Norman, the amorous hero, feels neglected by his wife, Ruth, a cold career woman, and he attempts to fill the emotional void by spending a "dirty weekend" in East Grinstead (which must be to London what Worcester is to Boston) with Ruth's sister, Annie. The shy young Annie agrees because she's frustrated by her relationship with Tom, a dull, socially backward veterinarian. But before she can take off, Annie has to find someone to look after her ailing mother (who resides upstairs and is the target for a lot of nasty wisecracks). So Annie summons as potential mom-sitters her older brother Reg and his wife, Sarah, a prudish busybody frustrated by an ineffectual husband and the dubious joys of housewifery. Sarah's also the prime mover of the piece: she puts a stop to Annie's "holiday" and summons Ruth to

Continued on page 15



Renee Miller (Sara) and Ron Ritchell (Norman)

Music



Photos by Jon Chase

The Rev. Cleveland and choir

Precious little time

The gospel according to James Cleveland

by Ron Wynn

What with the potbelly, the bulbous eyes, the thick glasses, and the raspy voice, the Reverend James Cleveland could be a middle-aged businessman instead of the reigning legend of gospel music. In the last 20 years, Cleveland's domination of

what he calls "God's music" has been astonishing: 55 albums for Savoy, six gold records in a field where 50,000 copies represent good sales, and two Grammy awards amid numerous nominations. It's not unusual to peruse the gospel charts and see two, sometimes

three, Cleveland double-albums in the Top 20. His most recent album, *Rev. James Cleveland Sings with the World's Greatest Choirs*, has been on the charts since December, going as high as number two. If Cleveland had done nothing else, his appearance with Aretha Franklin on her platinum album *Amazing Grace* would probably have assured stardom. He's also responsible for the Gospel Music Workshop of America convention, a mammoth gathering of choirs, singers, writers, and arrangers.

Still, it wasn't only because of his accomplishments that a large crowd gathered at Hynes Auditorium to see him last week. And it wasn't only because of his accomplishments that the crowd tolerated an hour-and-a-quarter delay, tried to whip up enthusiasm for the Jackson Southernaires and the Triboro Choir, and shrugged off promoter George Murray's hard-sell. It was because this was supposed to be less a concert than a revival, a reaffirmation of the faith and an invitation to the unwashed. James Cleveland isn't just a versatile performer who writes, arranges, and sings gospel music and plays the piano like a barrelhouse stomper — he's a preacher and a fire-eater. With Shirley Caesar, Dorothy Norwood, and the late Reverend Julius Cheeks, Cleveland represents the old guard of gospel that's trying to hold off the new: the Andrae Crouches, the Walter Hawkinses, and, yes, the Al Greens. Cleveland may make polite



Getting the spirit

public statements about how Crouch is a genius, but he also has plenty of jabs about "those songs that are here today and gone tomorrow." Cleveland the businessman and musical strategist may be smart enough to adapt material like "I Write the Songs" and "You're the Best Thing That Ever Happened to Me," but Cleveland the moralist specializes in 18th-century hymns and post-slavery spirituals. His vision of the world embraces no compromise with either the forces of darkness or the embellishments of its music. Reverend James Cleveland conducts church wherever he goes and in whatever he sings, and his followers are in no mood to accept any of the clichés about gospel's relationship to pop music or hear any jive about morality being relative.

Cleveland's talents resist easy analysis. His voice, with its characteristic gruffness and somewhat dimmed range, is nevertheless one of gospel's most amazing. Whether it's bellowing or almost wisping underneath an organ trickle, Cleveland knows all the gimmicks. When he sang "God Has Smiled on Me" at Hynes, he began by stomping his right foot deliberately off-beat, pounding it like a drum, then somberly reciting the melody before reaching back and roaring, "God has, oh, SMILED ON ME, yeah, HE HAS SET ME FREE . . ." That raspiness can cut through the assembled voices of three choirs (plus piano and organ), and Cleveland always exploits this power dramatically. His willingness to match his meager voice against bell-clear sopranos and tenors also reminds his audience that God doesn't care about sophisticated artistry as much as conviction. Although a calm, serene ballad like "Peace Be Still" is his favorite song, Cleveland is far more effective with uptempo material, where he can pull phrases apart, string words out, pause, and switch from being resonant to being reflective.

Cleveland's singing at Hynes lacked the spirit and the spontaneity that I've heard in concert before. The show's late start and the restlessness that ensued may have been partly responsible, but mostly it was a case of a preacher working outside a friendly environment. Despite Cleveland's admonitions, Hynes will never be a church, and despite all he did to make it so, he didn't quite succeed. At times, particularly those moments when he moved off-stage and let the Triboro choir have the floor, the music whimpered and died, with the crowd wondering, what to do next. One of Cleveland's major strengths — his arranging — proved a weakness at the concert. Since his 1960 hit, "The Love of God," Cleveland has specialized in taking as many as three choirs and whipping them into streamlined, precision ensembles, but this night the Triboro Choir sounded more in the way than anything else. Cleveland stayed off in the wings during its two numbers, clapping his hands and giving it encouragement; but between sound problems and the choir's inability to generate response, its performance was dismal. Although Cleveland salvaged things in part, with his own dynamism, the concert showed once again just how forceful and disciplined he can be in a studio. Every Cleveland album that has a choir tends to be a textbook: the voices are all in accord, every singer is on key and in tune, and yet Cleveland provides enough freedom for soloists to get fancy and and compete. Like Ellington's ensembles, the choir is Cleveland's instrument.

Cleveland doesn't play the piano much anymore. With the Caravans in the '50s, however, he established his credentials, and with Aretha Franklin he reaffirmed them with stomping blues and sonic organ amens. Although he uses the skipping phrases and treble tickling of most gospel accompanists, he's not above slipping in an occasional cute scale or flashy progression. Still, for me, the Cleveland magic is exemplified by his stage presence, where the country preacher pours forth — the arm waving and the dancing steps, the falling to the ground, the wiping of the brow, the alternation between bucolic humor and declarations of impending doom. It's all of gospel's contradictions and benefits rolled into one performance — the joyousness of being saved and the intolerance expressed toward those who aren't, the warmth and humor and the fear of impending carnage. Cleveland knew at Hynes that the night belonged, indeed hinged, on him, and that he had to seize it. It may have been one of the few times in his life that he didn't. □

A bitter PiL to swallow

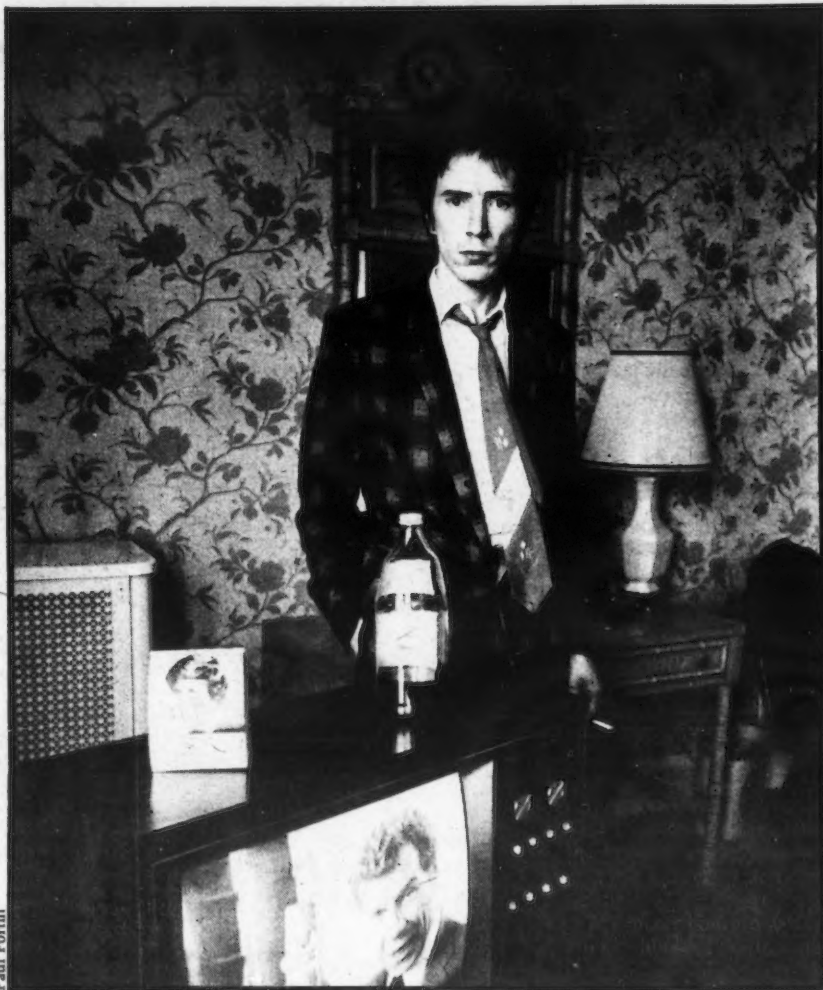
by Tom Carson

The PiL debacle at the Ritz in New York earlier this month — in which John Lydon taunted the audience for throwing only bottles and ended up having chairs thrown at him — showed why the band's presence on the scene is arresting and significant and, at the same time, why the band is so damnably difficult for a critic, or anyone else, to deal with. As an idea, playing behind a screen on which a video of the performance is projected dramatizes some valid, if arguable, points: that concert audiences aren't interested in the music so much as the flesh-and-blood thrill of seeing a star; that they don't care about even the flesh and blood so much as the image. In practice, though, this idea seems to have been boorishly piss-poor: instead of music, or even dialectics, the crowd got jeers, and drunkenly wobbling shots of Lydon and guitarist Keith Levine wandering and preening around. Considering that fans paid rock-disco prices (aka "Bring back the Weimar mark!") for what was billed as a live concert, I don't blame them for rioting.

My main concern isn't the 11 or 12 bucks, though I do think that bands who give conceptual concerts ought to allow people to pay for them with conceptual money. What interests me is PiL's presumption of hostility, not to mention a palpable delight in making the presumption self-fulfilling, which may seem hip but is quite Nixonian. This approach is the opposite of punk, which presents itself forthrightly and demands that you be for it or against it. At the Ritz, PiL from the outset denied anyone the possibility of being for it, and then (in a true Nixonian progression) by barely playing any music, it denied everyone, including PiL, the chance to find out whether that was

true. Besides being maddening, this presumption also contradicts the band's stated aim of providing a bold alternative to the rock dinosaur in ways it doesn't seem, or isn't willing, to recognize. When Keith Levine, at a press conference hastily called by Warner Bros. a couple of days after the Ritz (which is where I saw the video), claimed that the band was interested in communication, wasn't being negative, that the audience would have seen transcendent things if they'd only been receptive, etc. he sounded like a hippie. But having just watched him and John Lydon gleefully chant "Boring fucking audience" on tape, I also thought he was full of shit.

What this suggests, of course, is that Lydon's aesthetics of negation aren't only aesthetics, or even essentially artistic; they're the products of an authentic, devouring obsession, which can as easily travesty his artistic intention as engender it. His primal loathing and disgust is headily expansive — going from rock 'n' roll to society to humanity at large — but it's also a reductive vicious circle, turning on the very people his message of rejection has reached, turning on the band that gets that message across — turning on everything but himself. (Levine survives only by providing such a perfect musical expression of Lydon's sensibility that they're virtually one person.) Bassist Jah Wobble isn't loyal to me, so boot him out of the group. Drummer Martin Atkins isn't either, so boot him out too, and bring him back only as a paid sessionman employee. I can create great art, but you're all too stupid to appreciate it so I won't. The enveloping paranoia in all this is reminiscent of the scene in *The Godfather* where Michael Corleone is asked whether he wants to destroy every-



John Lydon

one in the world, and he answers, "Only my enemies."

But because Lydon, unlike Nixon or Michael Corleone, is an artist — profoundly so, and whether or not he wants to be — his explorations into his obsession have a redeeming value. On the first Public Image LP, despite some tracks of potentially enormous intensity, he wasn't able to divorce his genuine hatreds from his petty grievances. (Those songs had to

wait for the live import *Paris au Printemps* to find their true, terrifying voice.) But on *The Metal Box* — that great, somber cathedral of an album — his ruthless despair created a world and made you feel that you lived in it. Now, on the new *Flowers of Romance* (Warner Bros), he's compressed his hallucinatory view of existence back into the claustrophobia of a barren room, and the same all-damning

Continued on page 16

Mary Lou Williams 1910-1981

by Bob Blumenthal

It is both unavoidable and unfair that one should stress feminism in discussing the achievements of pianist-composer Mary Lou Williams, who on May 29, at the age of 71, died of cancer. Unavoidable, because she was the first non-singing woman to have a significant impact on jazz; unfair, because her career was extraordinary for a musician of any gender.

By her own account, Mary Elfrida Winn was born in 1910, in Atlanta. (The histories say Pittsburgh, but she insisted the family did not move there until she was five or six.) The then-thriving black theatrical circuit provided her with opportunities to hear several important pianists, including Pittsburgh native and early influence Earl Hines, but Williams was especially impressed by her 1925 encounter with Lovie Austin, a female pianist who conducted a band of men. After deciding that some day she would do the same, Williams had to wait only two years to achieve her wish; when first husband John Williams left town to join Andy Kirk's sax section, Mary inherited the Williams band. (Swing-era giant Jimmie Lunceford, who would have a hit a decade later with her "What's Your Story, Morning Glory?," was among the sidemen.) After joining her husband on the road, she was asked to fill in for an absent pianist at a 1929 recording session. Her contribution was so immediately impressive that she soon landed a full-time job with Kirk's *Twelve Clouds of Joy*, one she would keep until 1942.

A fluent soloist who drew upon Hines, Fats Waller, and the boogie-woogie pianists, Williams quickly established herself in Kansas City and throughout the Southwest as (in Harlan Leonard's words) "a girl cat who could carve the local boys." Of even greater importance was the writing she did for Kirk, which included several early examples of the lean and fierce riffing

style that ultimately became identified as Kansas City swing. One particularly fruitful series of 1936 recording sessions (last available on a Mainstream reissue) produced such Williams classics as "Walkin' and Swingin'," "Git," "Bearcat Shuffle," and "Until the Real Thing Comes Along." Over the next decade she contributed charts to a phenomenally long and diverse list of name bands: Louis Armstrong, Mildred Bailey, Cab Calloway, Bob Crosby, the Dorseys, Duke Ellington, Dizzy Gillespie, Benny Goodman, Glen Gray, Hines, and Lunceford. Goodman once commented that her arrangements in particular inspired his band to play (and its audience to dance) beyond the three-minute confines made familiar by 78-rpm records.

Williams also had a talent for being in the right place at the right time. She is the pianist Ben Webster recruited at 4 a.m. when Coleman Hawkins battled the Kansas City tenors (Herschel Evans, Lester Young, Webster), and it was through her recollections that this 1934 jam session became a legend. While touring Oklahoma in 1939, she heard Charlie Christian, and that experience led her to suggest that producer John Hammond check the guitarist out. Her reputation as a catalyst only increased once she moved to Harlem in the early '40s and became a regular at Minton's Playhouse, one of the incubators of bebop. Her apartment was a second home for Tadd Dameron and Thelonious Monk (both of whom liked to write there), for Herbie Nichols, Bud Powell, and Gillespie. The time she spent with these young radicals allowed her to expand an already sophisticated harmonic approach, and she quickly evolved into a committed modern piano stylist.

By this time Williams had a second husband, trumpeter Harold "Shorty" Baker, with whom she occasionally worked. Continuing to play and write



(her "Zodiac Suite," composed in 1945, was performed in the following year by the New York Philharmonic), she ran up against the changing tastes that affected the livelihood of all swing-era musicians. Most of the early '50s was spent in England and France, and by 1955 she had retired from music entirely, to devote her energies to the Catholic Church. She established the Bel Canto Foundation, designed to aid needy musicians, before returning for infrequent jobs at the end of the decade.

Although the '60s began with Williams being heard in Manhattan's piano bars, the decade was not kind on mainstream performers, and she turned most of her efforts toward composing religious music. Her piece in honor of St. Martin de Porres was well received

at the Monterey Jazz Festival in 1965, and her first Mass (written while she was teaching in a Pittsburgh high school) appeared the following year. In 1969, she became the first composer from whom a jazz Mass was commissioned by the Vatican; the resulting work, "Mary Lou's Mass," which she recorded on her own Mary label, is arguably more impressive than Ellington's nonsectarian *Concerts of Sacred Music*, and it became the inspiration for an Alvin Ailey ballet.

Performance opportunities picked up after an 18-week stay at New York's *Cookery* during the winter of 1970-71, and under the guidance of Father Peter O'Brien (the manager priest), Williams found renewed celebrity in her final decade, being awarded the various grants, honorary degrees, and periods in residence that jazz people first enjoyed in the '70s. As further evidence of her ability to remain forever contemporary, Williams joined Cecil Taylor for a 1977 duet concert. She also developed a history-of-jazz piano solo, focusing on what she defined to be the four eras of jazz: Spirituals, Ragtime, Kansas City Swing, and Bop or Modern Jazz. "The Blues," she insisted, "were there from the beginning." This medley can be heard on her Pablo recording from the Montreux Jazz Festival. Her finest recent trio work is *Zoning* (Mary).

As a pianist, Williams wasn't influential in the sense of being widely copied, though Nat "King" Cole did make one rippling figure of hers popular. She was simply too willing to let her style evolve with the times, and she justifiably considered her failure to fall into a rut as one of her primary strengths. She didn't stand out as an arranger either, since her writing contained little eccentricity, yet her early work (along with that of other Southwesterners like Eddie Durham and Budd Johnson) was essential to the development of big-band music. To the end, however, Mary Lou Williams remained magisterial, a total presence exceeding the sum of her contributions. Dan Morgenstern once referred to her as "the first lady of jazz by any reckoning." It's a judgment that now belongs to the ages. □



BOSTON'S MOST PURCHASED ALBUMS

LAST WEEK	THIS WEEK	ARTIST	TITLE	WEEK(S) ON LABEL
2	1	KIM CARNES	Mistaken Identity	5
3	2	REO SPEEDWAGON	Hi Infidelity	21
1	3	AC/DC	Dirty Deeds Done Dirt Cheap	8
5	4	VAN HALEN	Fair Warning	2
7	5	STYX	Paradise Theatre	18
4	6	PHIL COLLINS	Face Value	10
8	7	THE WHO	Face Dances	10
6	8	TOM PETTY/HEARTBREAKERS	Hard Promises	3
9	9	RUSH	Moving Pictures	15
14	10	STEVE WINWOOD	Arms & Diver	19
11	11	GARY U.S. BONDS	Dedication	5
10	12	THE PRETENDERS	Extended Play	8
12	13	OZZY OSBOURNE	Bizzard of Oz	5
21	14	BILLY SQUIER	Don't Say No	3
18	15	KENNY ROGERS	Greatest Hits	18
25	16	RICK JAMES	Street Songs	2
13	17	GROVER WASHINGTON JR.	Winelight	10
19	18	SMOKEY ROBINSON	Being With You	6
22	19	AC/DC	Back in Black	32
20	20	ROBIN LANE/CHARTBUSTERS	Initiation Life	8
15	21	GRACE JONES	Nightclubbing	2
24	22	JOHN LENNON/YOKO ONO	Double Fantasy	23
—	23	SANTANA	Zelus	3
16	24	ADAM & THE ANTS	Kings of the Wild Frontier	7
—	25	ELTON JOHN	The Fox	1

WBCN'S MOST PLAYED ALBUMS

1	1	TOM PETTY/HEARTBREAKERS	Hard Promises	5
7	2	PHIL COLLINS	Face Value	13
—	3	REO SPEEDWAGON	Hi Infidelity	20
2	4	GARY U.S. BONDS	Dedication	7
3	5	THE WHO	Face Dances	11
—	6	THE CLASH	Sandinista!	6
4	7	VAN HALEN	Fair Warning	4
6	8	KIM CARNES	Mistaken Identity	8
10	9	RUSH	Moving Pictures	6
—	10	U-2	Say	19
17	11	AC/DC	Dirty Deeds Done Dirt Cheap	8
9	12	SANTANA	Zelus	7
—	13	THE MOODY BLUES	Long Distance Voyager	1
5	14	ADAM & THE ANTS	Kings of the Wild Frontier	13
12	15	BILLY SQUIER	Don't Say No	5
18	16	ROBIN LANE/CHARTBUSTERS	Initiation Life	9
14	17	STYX	Paradise Theatre	10
—	18	PETER DINKlage	Breaking All the Rules	1
—	19	JEFFERSON STARSHIP	Modern Times	1
20	20	ROMEO VOID	It's a Condition	3

WBCN'S MOST PLAYED SINGLES

MISSING PERSONS	Destination Unknown	Ko Mos
LENE LOVICH	New Toy	Suff
THE LOOK	I Am the Best	MCA

WBCN'S MOST PLAYED LOCAL MUSIC

THE ATLANTICS	Weekend
THE BILLYGOONS	The Goons Are Drinking Again
NEW MODELS	Permanent Vocalists

DISC MATTRESS SONG OF THE WEEK:
SQUEEZE Tempted A&M

WITH A BULLET

Selected by Kit Rachlis, Boston Phoenix Music Editor

Bette Davis Eyes (EMI-America) — Kim Carnes

There's nothing about Carnes's career that suggests she's capable of a number-one hit. The song should be nothing more than third-hand Rod Stewart (by way of Bonnie Tyler's "It's a Heartache"). And let's face it, most of Top 40 these days sounds like it was commissioned by your local Chamber of Commerce: safe, white, and upbeat. But AM radio has always been about triumph over adversity (and the American way and all that), and in Carnes's case, she overcomes her past, her material, her context, and comes up with the most seductive car song in a while.

The Adventures of Grandmaster Flash and the Wheels of Steel (Sugarhill) — Grandmaster Flash
Flash's DJ ability to improvise with turntables (jumping the needle, overlapping records, and lots more) is, as they say, a rapper's delight. Mike Freedberg thinks he's the Jelly Roll Morton of the turntable, and jazz improvisation may be the best comparison, but I like to think of it as a little kid's game: going crazy with noise, making up sounds from ready-made parts. Flash apparently lives up to his name in person, but if you can't see his moves, you can hear them on this 12-inch, which sequences "Good Times," "Rapture," and the Sugarhill hits all with a snap, crackle, and a pop. Oh yeah, there was a time when oddities like this were also heard on AM radio.

Records



Deniece Williams

Deniece Williams
MY MELODY
(Columbia)

Marva King
FEELS RIGHT
(Planet)

Romeo Void
IT'S A CONDITION
(415)

What have Olivia Newton-John, the Bee-Gees, and Juice Newton got that Marva King and Deniece Williams want? What is it that enables publicists to dub these polished pop singers "black/progressive," whatever that means? Simple. These famous white pop stars have melodically overripe, lyrically neutral, soullessly soprano, undanceably mid-tempo, monster hits. And these hits sell to *everybody*, as the music biz uses the term: to mean all formats, all heritages. Since no small segment of the black share of this audience urges, longs for, its stars to be free of blues and soul, so be it; their prayers have been granted. Unencumbered even by black adult contemporary's vestigial soul slurs and blue notes, Deniece Williams and newcomer Marva King work one neutral, monster style after another for the sake of itself.

Having forsworn the elegant utility of R&B's drive and soul's witnessing, Williams and King must create from scratch a context of tension and release. Since her 1975 debut, *This Is Niecy*, Williams has built up a following by forcing into songs a screechy, little-girl cry that exceeds even Diana Ross's brattish shivers. And as former Stevie Wonder backup, King sings flute-note flutterers that also verge on hysteria. The effectiveness of each depends directly on her producer's not being afraid of her flaws; and indeed going so far as to give her inflections a compatible target to aim at.

Not since the Spinners' *Pick of the Litter* has Thom Bell seconded a singer as craftily as he does on *My Melody*. When, in "Silly," Williams wishes to show she can match white gospel's Appalachian soprano, Bell writes her a modal score worthy of a Childe ballad. All the better to surprise fans with Williams's testifying conclusion — something a country soprano wouldn't (couldn't?) do. Then, in "My Melody," Williams decides to whine off a note; Bell's score bounces her back up to it with saccharine triplets that stay the course of the song to become its hook. And if Williams softens her screech to an eyelash of coquetry, as in "You're All That Matters," Bell's musicians hush up, blushing to watch Williams (she wrote all the lyrics) "slip into a dress . . . comb my hair . . . look my best . . . have your favorite meal when you get home."

Bell's three male singers break the mood of his scores — they make no sense at all to the boudoir femininity of "You're All That Matters" — but because Bell never multi-tracks Williams (and because her impressions are impressively difficult), she can still hog fans' attention. Producer Richard Perry's attention strategy on Marva King's *Feels Right* is to force his debut soloist to outsing cluttered, format tracks that inveigle fans to compare King's dos to those already being done. No wonder the hookiest cuts on *Feels Right* are the weirdest: the lugubrious "Isle of Castaways" in which King's vibrato patter imitates reverie while her flurries of high C's link as rapture — by which we're to believe fantasy; the Olivia Newton-John challenges in "Do You Want To Make Love," in which King accomplishes the near impossibility of twanging on ventilated lyrics and breathy notes; and King's irruption of preach that flings soul into the break of "Think It Over," when Perry's rhythm section strips down to a drive bass. Not that King reprises this tantalizing devolution to dance. *Feels Right*'s not rock 'n' roll and certainly not disco. But if you've read this far you knew that much already.

—Mike Freedberg

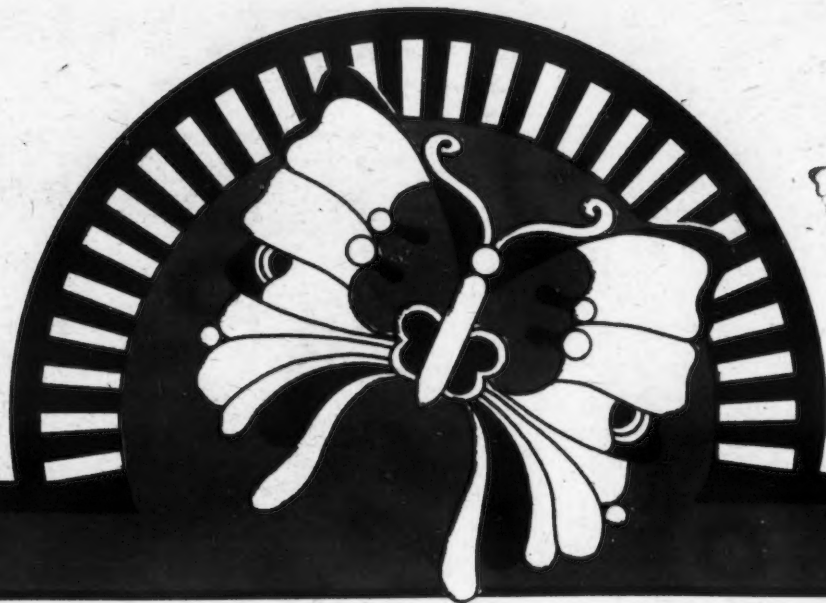
(Deniece Williams will be appearing at the Opera House on June 12.)

The name of Deborah Iyall's group, Romeo Void, announces that the theme of its debut, *It's A Condition*, is her unsatisfactory love life. Lines like, "I'm too big for a girl/When I smell I reek" — voiced with a street-punk defiance that is but one form of Iyall's hipster-cool reticence — indicate the severity with which she is willing to examine her own insecurity. But other lines, like, "You think no one's flesh is as simple as your own," offer a more general indictment. When Iyall says, "Everybody was wearing the same black pants/Just don't try to run your fingers through my blouse," the abrupt shift, from an objective general description of the conformist post-punk scene she inhabits to the personal exposure of the fumbling awkwardness of guys on the make, affords a sharp overview of a sexually paralyzed sub-culture. Punk's warm leatherette romantics are as constricted as the nearest back seat. Yet, she clearly prefers this underworld to the general numbness of the middle-America that hangs over it: "Erotic literature there on the couch/On TV a world we won't touch." Within rock's interminable constructions, deconstructions, and recombinations of sexual identities, a vision as unsentimental and perceptive as Iyall's is rare.

Iyall, like many of her contemporaries, owes the essentials of her style to Patti Smith — her primary inspiration. In moments of private surrealism ("Snakes wrapped around my leg/A hot towel of muscle"), the influence is obvious, as in the spaced-out voice-over of the one-sided phone conversation in "Love Is an Illness." But when she comes on mock-sleazy-seductive, as in "Talk Dirty to Me," she is more reminiscent of the sultry put-on of Lydia Lunch's *Queen of Siam*; at other times her droll conversational manner turns deadpan. But again like Smith, when a hooky chorus comes around, she drops the tough-chick airs to lean with girlish abandon into the melody.

Romeo Void's instrumentalists — bassist Frank Zincavage, guitarist Peter Woods, and saxophonist Benjamin Bossi — draw on sources contemporary with, but distinct from, punk, rarely pushing their tempos too hard or achieving frantic power-chord density. The songs follow the lead of Zincavage's precise, inventive bass lines, which often have a touch of disco inflection. Woods alternates between a folk-picking style and a lightly funky clarity. But it is Bossi's saxophone that stretches Iyall and the band into further reaches of the avant. Coming together with Woods's nimble rhythms on tunes like "Talk Dirty to Me" and "Confrontation," he creates a cartoon R&B style, ripping through frenetic "new thing" stylings as well as more basic, honking rock 'n' roll. Also in combination with Woods, Bossi can create one-man horn section passages, such as the stabbing punctuation on the closer, "I Mean It." In this song, perhaps the album's strongest, Iyall's dirge chorus ("Do you think I don't mean it?") matches the dazed self-doubt of Echo and the Bunnymen's Ian McCulloch ("Is this the blues I'm singing?"). Bossi comes in diplomatically, then cuts loose, raising the intensity of the track, and then settling it back down. From there, Iyall makes inanimate objects speak for her desperation: "The ashtray is heaped with my response to you/And the liquor cabinet is empty of all feeling for you." With this kind of cooperation of musicianship and personal vision, Romeo Void creates a quietly powerful sense of depression, a negativity alive with positive charges.

— John Piccarella

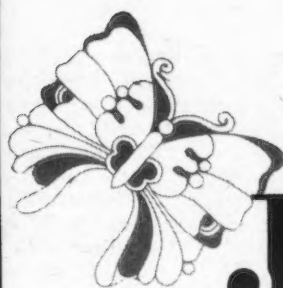


**CITY
OF BOSTON**

**BOSTON
FLEA MARKET**

THE BOSTON
Phoenix

Present the 10th Annual



**JUNE ART
IN THE PARK**



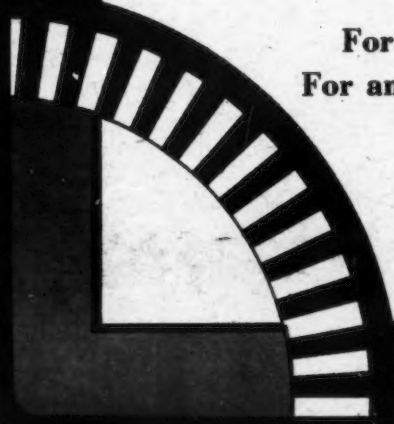
On The Boston Common
from the Frog Pond to Park Street

**Saturday and Sunday
June 13 - 14 From 10 AM - 4 PM**

**A Festival of Outdoor Art Galleries
Antiques-Crafts-Entertainment and Music**

June Art in the Park, an outdoor celebration of the visual arts takes on the added dimension of antiques for its 10th anniversary with antique dealers from the Boston Flea Market. All types of media will be represented: painting, sculpture, printmaking, photography, and a variety of crafts. Most of the works on display will be for sale and several of the artists will give demonstrations of their skills to show "art in progress."

For more information on June Art in the Park, call 725-3914.
For antiques information, call the Boston Flea Market at 742-6760.



Books McPhee's geology lesson

by David Ritchie

BASIN AND RANGE. By John McPhee, Farrar, Straus and Giroux. 216 pp. \$10.95.

New Yorker writer John McPhee is probably best known for his sports profiles (*Levels of the Game*, *A Sense of Where You Are*) and for his sensitive and revealing look at a rural corner of his native New Jersey, *The Pine Barrens*. But for many readers, McPhee is at his finest when he is writing about the human dimension of science — the men and women who make science and are in turn reshaped by their own discoveries. McPhee's fugue-like method is to use the story of a single person as the focus of the book, weaving related stories and themes into that narrative.

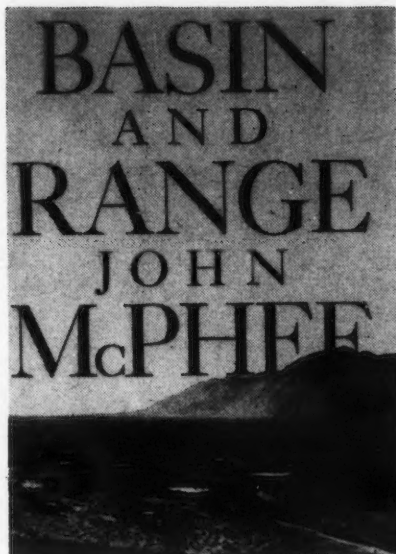
With *Basin and Range*, McPhee is back to science again, particularly the earth sciences. His subject is the so-called New Geology, which rose from the rubble of the Old Geology during the late 1960s, when the old theory of continental drift (first promulgated by a German weatherman named Alfred Wegener in the 1920s) was revised and expanded into plate tectonics. This reworked theory said that the earth's crust is not fixed and static but

rather is divided into about a dozen major chunks or plates that are constantly shifting position and bumping into one another. Plate tectonics accounted for phenomena that had seemed unrelated before, and difficult to explain. The westward motion of the Americas, for example, explained (among other things) the San Francisco earthquake of 1906 and the existence of the Incas' gold in the Andes.

This revolution in geology took place during McPhee's lifetime and left scarcely any branch of the earth sciences untouched. Plate tectonics was to geology roughly what relativity and quantum theory had been to physics a few years before. Suddenly nothing about the earth looked quite the same. McPhee tells how, "middle-aged and fading, I wanted to learn some geology again, to feel the difference between the Old and the New, to sense if possible how the science had settled down a decade after its great upheaval."

Learn he does, from the central figure of *Basin and Range*, Princeton University geologist Kenneth Deffeyes (rhymes with "amaze"), who teaches an introductory course in geology known to students as "Rocks for Jocks." Deffeyes and McPhee accompany each other about the country, Deffeyes talking about the earth underfoot, McPhee listening, and, it would seem, enjoying himself greatly.

This is a book quite different in tone from *The Curve of Binding Energy*, McPhee's famous study of nuclear physicist



Theodore Taylor. There McPhee uses flashes of wit to illuminate a basically grim subject — the hazards of splitting atoms. That book concluded on a terrifying chord, with McPhee's response to the argument that a huge investment has been made in the nuclear industry: "Other civilizations may well have died rich."

Here, by contrast, there is none of *Curve's* gloom. *Basin and Range* is a good-humored Cook's tour of modern geology, written by a master of description. Nothing, for example, conveys the flatness of the Utah salt plains better than McPhee's account of roadside graffiti near Bonneville: "There being nothing to carve in and no medium substantial enough for sprayed paint, the graffitiists had lugged cobbles out of the hard mud — stones as big as grapefruit, ballast from the interstate — and in large dotted letters had written their names: ROSS, DAWN, DON, JUDY, MARK, MOON, ERIC, fifty or sixty miles of names. YARD SALE."

Although not all the material in *Basin and Range* is amusing or engrossing, McPhee has worlds of fun with the lan-

guage of geology, that vast mass of jargon and weird nomenclature that sometimes confuses even the veteran earth scientist. Geologists, he points out, "could name things that sent shivers through the bones. They had roof pendants in their discordant batholiths, mosaic conglomerates in desert pavement. And terms like "orogeny," or mountain building, "had almost enough resonance . . . to stir the adolescent groin."

Perhaps the most fearsome list of names in any science is found on the geological time chart. The periods are easy enough to remember — Triassic, Jurassic, Cretaceous, and so forth — but are broken down into dozens of tiny ages and stages with bizarre names. The Permian of Europe, for instance, is composed of the Sakmarian, Artinskian, Kungurian, Kazanian, and Tatarian stages. These names and all the others in the list were a source of woe to me in paleontology and stratigraphy, and it was immensely satisfying to see them compared, in *Basin and Range*, to "a roll call in a district council somewhere in Armenia."

John McPhee is a reporter in the loosest and perhaps best sense of the word: a journalist who takes a subject and fleshes it out with stories of human experience as well as cold impersonal fact and then works it all into an entertaining narrative. He does, more, however, than merely entertain and inform. McPhee's books form a link between what C.P. Snow called the "two cultures," science and the humanities. The two cultures don't communicate very much these days, and that is a pity, because each has a lot to offer the other. If scientists all read what a British professor of literature named C.S. Lewis wrote about moral values in a technocratic society, for example, they might be less inclined to work on projects designed to bring whole nations to grief.

Maybe the gap between the two cultures will never be closed. But for the moment, it's comforting to have a John McPhee around, to help keep the gap from widening. □

Womyn

Continued from page 5

making up *Mudfire*. This two-part conglomeration of dance, mime, and fragmented dialogue first explores the need for space in relationships, then compares and comments on some sexual experiences. The physical work by Patricia DeAngelis and Marsha Hiller is at least as strong as the statement they are making — which seems, once again, addressed at a coterie audience, such as that at the Womyn's Theater Festival.

Les Vaches de Nuit (Night Cows), written by Jovette Marchessault and presented by the Atthis Theater of Toronto, is by far the most complex, most poetic, and most difficult of the pieces I saw. In it a heifer narrates her experiences with her mother, a cow she says was "castrated"

for greater productivity. Eventually, fantasy takes over, and there's a convention of "all the breasted creatures" in the Milky Way, all pouring out torrents of "milk clotted with images" in "beautiful bovine bounty." The piece becomes a paean to mammalia, but like the milk it glorifies, it's so clotted with images (and so weakly performed) as to remain almost incomprehensible. Maybe it lost something in the translation.

Perhaps that's what happened to the subtlety of *Les Fees Ont Soif* (The Fairies Are Thirsty) — it got lost in translation or fell off the bus from Canada. In Denise Boucher's play three actresses portray, respectively, the Virgin Mary, Mary Magdalene, and Mary, a typical (French-Canadian) mother. They harangue, in interlacing monologues, about their entrapment in the roles of virgin, whore, and mother, with occasional Brecht-like songs sandwiched between the soliloquies. Truth to tell, most of the tunes are pretty

entertaining, though the spoken performances (especially that of the Virgin) are yelped forth in decibels far exceeding those optimum for a small space like Studio Red-Top. The total effect is of being bludgeoned by old ideas about role expectations. This piece apparently engendered some controversy in Canada, but it misfires south of the border.

Interestingly, so does the most traditional of the feminist works I saw at the festival: Laurie James's impersonation of Boston's own Margaret Fuller in *Still Beat Noble Hearts*, a one-person play that the actress has been touring. James tries to give the author of *Women in the 19th Century* something of a Julie Harris appearance and voice, but her demeanor is cold, and her vocal tones more closely emulate Lawrence Welk's; every sentence ends on an up. It's also odd that she consciously acknowledges the slideshow behind her while in full period dress. Fuller was ahead of her time, but this is ab-

surd. Most of the narrative is composed of historical name-dropping and humorless assertions of Fuller's intellectual superiority over everyone (yes, everyone) in America. Toward the end, when Fuller sails for Europe, eventually to marry an Italian nobleman, bear a child, and drown on the voyage home, the slide projectionist takes up the spiel, totally destroying what little mood and impact has been created.

Quality aside, the sampled events at the festival did show variety, commitment, and sincerity in turning feminist issues into viable theater. But given the monologic structure of all the presentations, I'm left wondering wistfully: what ever happened to plays in which people, regardless of sex or sexual persuasion, talked to one another? Does this monologuing represent a trend or serve a purpose, or is it just the quickest, easiest way to translate idea into drama? Is it sexist to ask? □

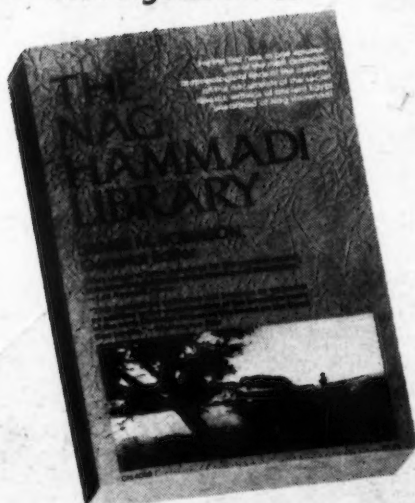
NOW IN PAPERBACK!
"An absolute gold mine of the literature of Gnosticism" —Los Angeles Times

THE NAG HAMMADI LIBRARY

James M. Robinson,
General Editor

Paper (CN 4008) \$9.95

"Opens the secrets of a religion which the Gnostics themselves had hoped would be kept sealed until the last day." —The New York Review of Books



at bookstores

Harper & Row
SAN FRANCISCO
1700 Montgomery St. CA 94111
1817

The New Solar System

J. Kelly Beatty, Brian O'Leary and
Andrew Chaiken, Editors
with an introduction by Carl Sagan

Twenty-one eminent scientists, from such institutions as the Smithsonian, NASA and the Jet Propulsion Laboratory, bring us a dramatic account of the "new" solar system. This is a book to read and enjoy again and again. Magnificently illustrated, it both tells and shows what our space probes, right up through the 1980 Voyager encounter with Saturn, have discovered about the newly emerging universe—its sun, moon, planets, satellites, and all that lies between.

150 spectacular color photos.
125 black & white \$19.95

Co-published by Cambridge University Press and
Sky Publishing Corporation
At your bookstore or

Cambridge University Press
32 East 57th Street, New York, N.Y. 10022



104 FM WBCN

Gives Boston
30 Hot Summer
Nights!

June	FRANCE and 7 Bunratty's <i>Andy London</i> Wilbur Theatre	Robert Gordon and the Taxi Boys Paradise	Joe Ey Paradise Delta 5 Spit	Modern Method's Record Party Human Sexual Response, Pastiche, La Poste, the Outlets, Someones & the Somebodies Metro Juice Newton Paradise	Stranglers and the Futuro Beds Paradise	PRIVATE LIGHTNING Lil' Earl's
The Dark ("Dark Week" begins) Gallery East	Didi Stewart and the Amplifiers Inn-Square Men's Bar	The Lines Beachcomber	sam & dave Jonathan Swift's	The Stompers and Face to Face Paradise The Fall Spit	Phoebe Snow Paradise	James Montgomery The Frolics
Reggae Night Jonathan Swift's	Black Uhuru Spit	The Vipers and the Atlantics Metro	999 999 and the Rollers Paradise	Dave Mason Paradise	The Offs Underground Silverado Mr. C's Third Rail Jasper's	New England and the Lines Paradise
The 104FM WBCN Rock 'n' Roll Rumble Semi-Finals Spit	The 104FM WBCN Rock 'n' Roll Rumble FINALS! METRO	Psychotic Fire and Mission of Burma Metro The Ventures Jonathan Swift's				

- Start your summer with some sizzling rock 'n' roll and see concerts that will give you heat with a beat!
- WBCN 104 FM wants your face in the place at the best shows in June as our guest.
- Win free pairs of tickets to all the shows listed on the 30 Hot Summer Nights calendar just by listening to WBCN 104 FM.
- For more details and complete information about any of these shows, call the WBCN 104 FM Listener Line at 536-8000.

Catch Us in the Act! 104FM
WBCN

Art

Prints of darkness

Chaos and order in German graphics

by Kenneth Baker

Developing a critical eye for the art of your own time requires some familiarity with the history of art. And since learning art history is really an endless process, any exhibition that recapitulates a significant chapter is worth a look. Such a show is the Busch-Reisinger Museum's current installation of graphics, "From Impressionism to the Bauhaus: German Master Prints from the Harvard Collections."

In addition to being a very striking array of prints, this show documents the currents of sensibility that flowed through German art in the first 20 years of this century. The nature of the changes that modernized German art are seen more easily in the early and later works of individual artists than in an overview of the show. Compare two dry-point portraits by Lovis Corinth, for example. The first, done in 1904, is a modest, perhaps wry portrait of the artist and his wife. The two rotund figures are presented in a companionable pose, the artist poised with etching plate and burin in hand, his wife holding a rose above his shoulder as if suggesting he include it in the composition (their eyes apparently meet in the mirror Corinth used to study their appearance). Sixteen years later, Corinth produced a portrait of the poet Richard Dehmel that is drastically different in style, tone, and atmosphere. We don't know how

literally to take this portrait (the earlier image raises no such question) because the artist has made his subject look like a madman. Dehmel's corpulent figure is seated, but it seems about to burst with apoplectic energy. It is unclear whether the explosive urgency the poet's figure embodies is a personal attribute, the nature of poetic inspiration, or a response to his surroundings. In contrast to the vague placidity of the earlier portrait's setting, the room in which the poet sits is shot through with beams of light and shadow, as well as unsignifying burin strokes that make the setting seem irradiated by otherwise invisible forces.

A roughly parallel development from descriptive to expressionistic style is easy to see in the prints on view by Emil Nolde. The mood of Nolde's 1907 lithographic self-portrait is ominous, but the image is relatively unstylized. We see the artist's face very sketchily defined and in the shadow of a broad-brimmed hat; from under the hat brim one eye blazes with stern attention. The mood of the print is not as striking as its formal grace. Here, and in two other early prints on view, Nolde demonstrates a tremendous economy in the use of his media. The self-portrait produces a convincing impression of personal presence with only a few broad strokes of the lithographic crayon. And note how adroitly he takes advantage of the existing

wood grain in his 1907 woodcut called "Fishing Steamer."

A woodcut from 10 years later presents a dramatic contrast. "The Family" is a tiny image in which three stylized figures appear crammed and caught. The mood of this image is hysteria. The child's eyes seem to throb and bulge with terror. The father's face is contorted with a shriek. The three figures are abstracted and combined in such a way that the family seems to be described as a condition of mutual torment and panic. It is not clear whether it is one other's presence that these figures suffer or some common disaster.

The degree of abstraction in the later print by Nolde is such that you no longer understand the intent of the image as strictly descriptive. Nolde is clearly trying to exploit whatever inherent visual force may lie in forms themselves, apart from their descriptive function. He and Ernst Ludwig Kirchner, both pioneers of German expressionism, seem to have been working for the same result in this respect. Kirchner's woodcut, "Railroad Station, Koenigstein in Taunus," from 1916, shows clearly his effort to make the inherent formal characteristics of the woodcut medium contribute to the mood and descriptive force of the image. The town of Koenigstein seems electrified in Kirchner's vision. The pervasive force here is no longer the vital force of nature, so often



Max Beckman's "Self-Portrait with Hat"

the theme of Kirchner's northern European predecessors, but a natural force clashing with the force of history, of 20th-century life.

Many of the prints shown seem to reflect the chaotic course of events in Europe during the first 20 years of the century. But there are also those that are memorable for their strength and beauty of design, such as Franz Marc's "Tiger." In addition to the works of German artists, the show includes a sampling of images made by artists of other nationalities who spent some time in Germany before or after the war. Edward Munch and El Lissitzky are represented by very character-

istic works. Munch's works, with their somber mood and stylizations verging on caricature, seem much more in step with the drift of German modernism than do the abstract and spare works of Lissitzky. A few of Kandinski's "Small Worlds" help to bridge the gap between those two extremes.

One of the fascinating aspects of this show is its demonstration of graphics media themselves. You can learn a lot about the possibilities of the woodcut, for example, by looking at the way Nolde or Lyonel Feininger used it. ("German Master Prints" continues through June 29.) □

104 FM
THE WBCN
JOCKS WILL BATTLE
IT OUT! AT
NEW ENGLAND
GRAND PRIX



SATURDAY, JUNE 13

Admission is free.
Come down and see.

Vote for the **104 FM WBCN** announcer you think will win the race and be eligible to win:

GRAND PRIZE

• A sun roof for your car courtesy of Classic Glass.

SECOND PRIZE

• A stereo courtesy of Fred Locke Stereo

Fred Locke STEREO

RUNNERS-UP PRIZES

• Ten winners will receive a Cars album catalog courtesy of Elektra Records.

Directions: Take Route 93N to 129 W to 38 N. For more details, call 935-1904. 17 miles from Boston.

104 FM
The **WBCN**
WINNER WILL BE:

NEW ENGLAND
GRAND PRIX

- | | | |
|---|--|--|
| <input type="checkbox"/> Mark Parenteau | <input type="checkbox"/> Tracy Roach | <input type="checkbox"/> Sol |
| <input type="checkbox"/> Tony Berardini | <input type="checkbox"/> Carla Raswyck | <input type="checkbox"/> Edpardo |
| <input type="checkbox"/> Oedipus | <input type="checkbox"/> Dave Wohlman | <input type="checkbox"/> Tom Couch |
| | | <input type="checkbox"/> Duane Ingalls Glasscock |

Mail to: Grand Prix
104 FM
c/o **WBCN**
1265 Boylston St.
Boston, MA 02215

Name _____
Address _____
City _____ State _____ Zip _____
Phone _____

- Entries must be postmarked by Midnight, Friday, June 12, 1981.
- Drawing will be held on WBCN on the Tony Berardini show on Friday, June 19, 1981, 10 pm-2 am.

Titans

Continued from page 4

are as big as battleships. The director, Desmond Davis, is not exactly the Toscanini of crowd scenes. When a tidal wave comes crashing through some Greek town, toppling little plastic columns and cracking little plastic trees, all the people fall down and yell, "Oh. Oh. Oh." In unison. Later, when Perseus wins the hand of the princess Andromeda, they yell, "Yay. Yay. Yay." This, as you may have surmised, is almost as rousing as a Chicago Cubs game.

The strangest mistake is Harryhausen's decision to use models and live actors to represent the same characters. In *Clash of the Titans*, Harryhausen has devised a fellow named Calibos, whom Zeus has turned into a lizardy sort of monster. In close-up, Calibos is played by an actor named Neil McCarthy, who is nicely attired in your standard horns and werewolf hair. But in more distant shots, Calibos is just another rubber model, and, like all rubber models in all Harryhausen films, he moves in jerks and has a very fidgety tail. When the filmmakers cut from actor to model and back, the effect is hilarious: we seem to be watching a man turn into a toy. Harryhausen tries the same silly stuff with Pegasus, the winged horse Perseus rides; in close-ups, we see a beautiful white stallion; in long shots, a pudgy little toy with tufts of messy white hair — and, yes, a hyperactive tail.

But, I hear you protesting, Perseus never rode Pegasus. In Greek mythology, Pegasus burst from the body of Medusa after Perseus chopped off the Gorgon's head; later, it was Bellerophon who rode Pegasus, not Perseus. I know, I know. It's only a movie. In bringing the wonder of Greek mythology to today's youth, Harryhausen has chosen to make most of it up. In his version, Perseus, the son of Zeus and the mortal Danae, wins Andromeda's hand by answering a riddle. But the goddess Thetis (Maggie Smith) is angry, largely because Calibos is her son and, despite his deformity, he had hoped to marry Andromeda. Thetis offers an ultimatum: she will not destroy Andromeda's home town if Andromeda herself is sacrificed to a nearby sea monster. Can Perseus save her? Only by capturing Pegasus, eluding Calibos, tricking the Stygian witches, and cutting off the snake-infested head of Medusa, whose very glance could turn the sea monster to stone. I won't even begin to detail the divergences between Harryhausen's yarn and the original myths. Suffice it to say that this is not an educational film.

It sure is a nutty one, though. My favorite episodes are the ones that take place on Mount Olympus, which looks rather like a high-school cafeteria all decked out for Athens night at the prom. Here, Zeus wanders round, cackling slyly and flirting with goddesses, while they bitch at him and gossip behind his back. Beverly Cross wrote the heavenly dialogue, though divine inspiration should be taken into account. In one scene, Zeus turns to Thetis and sternly tuts, "Calibos had every advantage"; it's god as guidance counselor. And I loved it whenever Zeus deemed it time to manipulate a mortal or two. Zeus has these shelves, you see, built into his rec room, on which he keeps little clay models of everybody on earth. (Is this a Harryhausen self-portrait?) Siding over to the shelves, he takes down a couple of the figures and sets them in a little arena he has, and there he plays with them: when it's time to kill somebody, he pounds one to dust. Sandbox of the Gods. Olivier brings a certain irony to his role, as does

Smith, but most of the rest of the acting is awful, and a lot of it is execrably dubbed. You may recognize Harry Hamlin, the Perseus, as the actor who seemed so right in the spoof *Movie Movie*, where he played a golden-hearted prizefighter in a hyperbolically banal style. Here, he's still hyperbolically banal, and the spoof is over.

Yet, as bad as *Clash of the Titans* is, there's very little in it that angers, bores, or offends. Well, one thing: the gods send Perseus a little mechanical owl named Bubo, who whirrs and squeals and generally saves the day in the manner — in the precise manner — of a Hellenic R2D2. Insufferable. Other than that, though, the badness of *Clash of the Titans* is sort of fun. In some scenes — the fight with Medusa, for instance, or a struggle with some giant scorpions — one tastes a little of the magic one felt in the '50s, when Harryhausen's monsters could seem disarmingly real. In others, the very clumsiness of the effects has a charming quaintness. Watching *Clash of the Titans*, you never forget you're at the movies, and you never become engrossed in the story or the characters. But the strange artificiality casts a spell of its own, a spell like the one cast by the campy foolishness of a Busby Berkeley musical, or the weird gaudiness of a drag show. Artifice, in and of itself, is a low spectacle, but it is spectacle indeed; it's something we can't get in real life. Coming out of *Clash of the Titans*, a friend said to me, "That was really bad, but I'm a sucker for animated monsters," and I know what he means: that's the kind of thing people used to say about certain campy actresses and singers and musicals. Ray Harryhausen isn't good anymore, but you can't hate him. He's the Maria Montez of special effects. □

Loose

Continued from page 4

taxes and set things right with Pryor's parole officer — they're ready to settle on Tyson's family farm in well-adjusted bliss.

Needless to say, if the film took any of this seriously, it would be unbearable to watch. But the real plot and substance of the film are to be found in Pryor, in his face and body language, and these are a source of amazement and delight. Each time he gets into a predicament — be it an encounter with a Doberman pinscher or with the KKK — Pryor creates a sort of instant theater: with one electrified glance, or a twitch of that cigar butt of a nose, he provides more conviction, wit, and drama than Roger L. Simon crammed into his entire screenplay (which is based on a story by Pryor). I also like the teaming of Pryor with Cicely Tyson; to paraphrase the oft-quoted analysis of the Astaire-Rogers chemistry ("He gives her class and she gives him sex"), Tyson gives Pryor class, and he gives her comedy. Tyson may be the closest a black actress has come to the Great Lady syndrome — her performances are technically flawless, but the dignity with which she's tackled her parts in the past has made her unapproachable. Even her co-stars, it seemed, couldn't get near her. *Bustin' Loose* exploits this image: Pryor gradually relaxes Tyson's defenses until, by the final chase scene, the two are tossing sight gags back and forth with the elan of a seasoned comedy team. Probably the best one can say about Oz Scott's direction is that it's unobtrusive and that he seems to have a relaxing effect on his actors. He builds nothing in the way of tension, but in *Bustin' Loose* the pleasure comes from watching two performers totally at ease with their talents. □

**FRANK SEGRUE at
THE CHARLES
PLAYHOUSE**
Now in its 24th Year
proudly announces a
**New Subscription Series
for the 1981-82 SEASON**

**A 25% DISCOUNT
ON THE THREE PLAY SERIES
if you subscribe BEFORE JULY 15**

Subscribe Now for best seat locations!
Subscriptions will be filled in the order in which they are received

Our policy continues to be the presentation of classics and significant contemporary plays with uncompromising professionalism. (at affordable prices)

Directors, actors and production people will be chosen from the best in the country, and we are currently negotiating with star performers for the roles of Willy Loman in Arthur Miller's "Death of a Salesman," Jack Tanner in Show's "Man and Superman," and Mack the Knife in "The Threepenny Opera."



Death of a Salesman by ARTHUR MILLER
Directed by DAVID WHEELER

OCT. 28 - NOV. 29

THE GREAT DRAMA OF THE AMERICAN THEATRE. WILLY LOMAN, KNIGHT OF THE ROAD, AMERICA'S EVERYMAN, IS THE COMPELLING CENTRAL FIGURE IN THIS CLOSEST APPROXIMATION TO THE OVERWHELMING POWER OF GREEK TRAGEDY WHICH CONTEMPORARY DRAMA HAS YET ACHIEVED. HERE, MALIGNANT MATERIALISM, SHATTERED DREAMS, DELUSION MOUNT AS WILLY, INEVITABLY AND INEXORABLY, FALLS VICTIM TO HIS OWN AND SOCIETY'S FALSE VALUES. THE PULITZER-PRIZE WINNING PLAY — A TOWERING WORK BY ONE OF OUR GREAT PLAYWRIGHTS.

'Man and Superman'

JAN. 6 - FEB. 7

by GEORGE BERNARD SHAW

IRREVERENT, IRONIC AND ICONOCLASTIC. ACCLAIMED AS ONE OF THE HALF-DOZEN GREATEST COMEDIES IN THE ENGLISH LANGUAGE. SHAW'S ACROBATIC INTELLECT, DEVASTATING WIT, VIRTUOSITY OF LANGUAGE AND IDEAS ARE DAZZLING IN THIS CLASSIC "DUEL OF THE SEXES". AN EXHILARATING EVENING OF THEATRE.



THE THREEPENNY OPERA

APR. 21 - MAY 30

Music by KURT WEILL
Text and lyrics by BERTOLT BRECHT

adaptation by
MARC
BLITZSTEIN



THE LONGEST-RUNNING MUSICAL PLAY IN AMERICAN THEATRE HISTORY (7 years, New York's Theatre de Lys). THE BRECHT-WEILL-BLITZSTEIN MUSICAL SMASH HIT ABOUT RAFFISH, ROISTERING MACK THE KNIFE, HIS STRUMPET JENNY, HIS MOLL POLLY, AND HIS CUT-THROAT, CUT-PURSE PALS. IT'S BITTER AND BAWDY, MOCKING AND SHOCKING — ALL SET TO THE STRIDENT, HAUNTING JAZZ-PULSATING MUSICAL SCORE WHICH HAS MESMERIZED ENTERTAINMENT LOVERS THE WORLD OVER. AN UNFORGETTABLE MUSICAL THEATRE EXPERIENCE.

**SUBSCRIBE BEFORE JULY 15 AND RECEIVE
A 25% DISCOUNT OFF BOX OFFICE PRICES**
SUBSCRIPTIONS WILL BE FILLED IN THE ORDER IN WHICH THEY ARE RECEIVED.
ORDER EARLY FOR BEST SEAT LOCATIONS!

Subscription Series --	Performance Times --	Location --	The 3-Play Subscription Prices
A	Tuesday, Wednesday, Thursday at 8 p.m.; Sunday at 3 & 7:30 p.m.	Section I Section II	\$26.85 \$22.40
B	Friday at 8 p.m., Saturday at 6:30 p.m.	Section I Section II	\$29.00 \$24.65
C	Saturday at 9:30 p.m. No Discount	Section I Section II	\$38.85 \$35.85

•HAVE YOUR OWN REGULAR SEAT YEAR AFTER YEAR.
•EASY TICKET EXCHANGE.
•CONVENIENT CHARGE PLAN...
AMERICAN EXPRESS • VISA • MASTERCARD

CLIP & MAIL TODAY

1981-82 SUBSCRIPTION ORDER FORM PH

NAME _____

ADDRESS _____

CITY & STATE _____ ZIP _____

TEL (business) _____ (home) _____

I enclose \$ _____ for _____ subscriptions at \$ _____ each.

Series _____ for a total of \$ _____

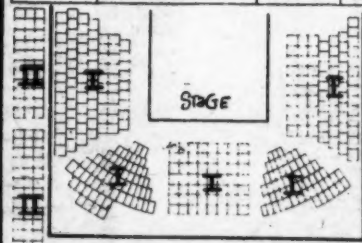
My first choice of performance is: _____ Day _____ Time _____

second choice of performance is: _____ Day _____ Time _____

Please charge to my American Express Master Card Visa or TELE-TRON 426-8383

Credit Card No. _____ Expiration _____ Date _____

Signature _____



GROUP SUBSCRIPTIONS CALL 426-1143

(exactly as it is on credit card)
Please make checks payable to the Charles Playhouse Subscription Series
CHARLES PLAYHOUSE 76 WARRENTON ST. BOSTON MA 02118
Charge your Subscription by calling (617) 426-1143
INFORMATION CALL 426-1143

Cheech

Continued from page 4

given themselves any scenes that showcase their talent for laid-back surrealism. Cheech, as always, is the cut-up, a daffy Chicano jester whose gap-toothed grin is like a badge of easy living. It was Cheech who donned a pink tutu for the final punk-rock rave up in *Up in Smoke* and, in *Next Movie*, delivered a sublimely cretinous ditty entitled "Mexican Ameh-ree-cans." Here, his talents are wasted on such stunts as hanging nude from an elevator while crowds of old ladies shriek in horror. Chong, the bearded straight man, is even more laconic than usual; perhaps the chore of directing the film sapped his energy, though it's not exactly clear what that chore entailed. The one truly boffo bit is a scene in which Cheech, tied into a strait jacket, attempts to scratch his testicles.

Well, who said a Cheech and Chong movie had to be high art? What's so dispiriting about *Nice Dreams* is that it fails even as sleazy low comedy; it's more like the raw footage for a low comedy that's been hastily glued together for an editors' screening. One scene in a Chinese restaurant is preposterously long, and the climactic gag consists of Cheech and

Chong's emerging from an under-the-table-coke-sniffing session, their faces covered with white powder. (Hey, man, what's funnier than cocaine? A lot of cocaine.) Nice dreams? Hardly. This movie is Cheech and Chong's *Heaven's Gate*. □

Trailers

I REMEMBER BARBRA and VINNY'S GAME

Watching *I Remember Barbra*, a humorous documentary about the Brooklyn neighborhood Streisand grew up in, I was reminded of a line from John Guare's *The House of Blue Leaves*. In that play, a famous movie producer returns to his old neighborhood in Queens and tells his childhood friend — who's a frustrated songwriter — "Do you know what the greatest talent in the world is? To be an audience. Anybody can create. But to be an audience . . ." The producer never completes the sentence — he knows it's total bullshit. In Guare's play, the creators of dreams — as exemplified by Hollywood, the pope, and Jackie Onassis — met up with the "little people" who con-

sumed the dreams, and the results were both crazy and a little tragic.

Like *The House of Blue Leaves*, *I Remember Barbra* is about the folks who never left the old neighborhood. Director Kevin Burns focuses on the little people who once passed Streisand in the corridors of Erasmus Hall High School and have been dining out on it for more than a decade. But Burns plays a lighter, sweeter variation on Guare's themes. Most of the people he interviews are completely satisfied to have been touched, in whatever small ways, by the Great One: "It's a pleasure to be living in the building where she used to live," says one woman, standing in front of what looks like a tenement. In fact, these Brooklynites come across as one big, happy family, brimming with pride in the achievement of their own. There are, of course, some exceptions: "She didn't participate in group activities. She did not make any special contribution to the class," Streisand's old biology teacher notes testily, as though she can't comprehend how a girl who didn't join the pep squad could ever become a success in life.

The way Burns edits his material gives the impression of a large kibitzing session: the "family" argues over whether its Barbra should get a nose job, how she should wear her hair, whether she

should return home soon for a visit. *I Remember Barbra* isn't just a wry commentary on the fallout of stardom — it's a rather funny and touching tribute to the yentas of Brooklyn.

Vinny's Game is everything *I Remember Barbra* is not: long, tedious, humorless, diffuse, and self-indulgent. It's too bad, because this study of a Brockton fight manager also has the potential to pack a greater wallop than *I Remember Barbra*, dealing as it does with a much murkier aspect of the American success ethic. Admirers of *Vinny's Game* will point out that the film is not just about Vinny but about the making of a film about Vinny, and that all the important issues in his life — power, manipulation, game-playing, and trust — apply to his relationship with the filmmakers as well. All true, which just goes to show that good ideas don't automatically translate into good films. Mark Erder (who directed the film with Adrienne Meisner) has edited his material without much sense of shape or shading; every incident is given equal significance, and the accumulation of piddling details makes watching the film a test of endurance. It's the kind of documentary filmmaking that's given *cinema-verite* a bad name.

Still, people who cherish great moments in film are encouraged to struggle through this one.

Toward the end of *Vinny's Game* there's a startling scene in which Meisner — breaking a cardinal rule of "direct cinema" — steps in front of the camera and curses out her subject for being uncooperative. The scene may well become a landmark in documentary film; at the frontiers of art, chutzpah is more valuable than talent. At the *Institute of Contemporary Art*, Tuesday, June 9, at 7:30 p.m.

—Alan Stern

THE EXTERMINATOR

"Don't move, or I'll blow your fuckin' head off!" So says the title character of *The Exterminator* to sundry pimps, hoodlums, and weirdos, just before he blows their fuckin' heads off. Known to his loved ones (there aren't many) as John Eastland, this exterminator is a Vietnam veteran who came away from the war with a "wounded heart," as the movie's theme song would have it. Now, he wants to wound a few other people's. Propelled into New York's netherworld when his best friend is crippled by a gang of street punks, Eastland discovers that there's a whole city of scum out there, just waiting to be done in.

Sound familiar? It's *Taxi Driver*, but without psychology, film technique, or Robert De Niro. In his place, there's a rather mild-looking fellow named Robert Ginty, a young actor with bright blue eyes and a face sunk in baby fat. Ginty looks for all the world like a Yankee David Hemmings; he's so clean and relaxed that it's genuinely comic to watch him strut through dark alleys in his army jacket, brandishing a Magnum at anyone who gives him a dirty look. Ginty's studied line readings bring to mind Richard Pryor's impression of white people swearing ("All right, peckerhead!"). Indeed, De Niro's penultimate line in *Taxi Driver* — "Suck on this, pig!" — carried more emotional violence than Ginty's entire performance. Writer-director James Glickenhaus makes up for his star with some charming bits of exploitation. In one scene, a leering mafioso is ground into a spicy meatball. In another, a golden-hearted whore finds herself on the receiving end of a soldering iron dipped in vaseline.

The Exterminator is in the tradition of such thinly veiled revenge fantasies as *Rolling Thunder*, where William Devane played a Vietnam vet dispensing justice with a steel hook. Like *Rolling Thunder*, this movie views its hero's violence as a moral crusade. It says that people like John Eastland aren't the real assassins; the real assassins are the CIA, Big Business, and the military — you know, Amerika. And it's interesting to note how the film counts on our cynical responses to such organizations. Movies no longer have to dramatize governmental conspiracy. *The Exterminator* uses the CIA as a Gestapo-like emblem of evil. And yet I doubt that such a point of view actually represents the politics of those behind the film. More likely, it's just a symptom of their laziness. At *Cinema 57* and *the Circle*, and in the suburbs.

—Owen Gleiberman

HUM VS DRUM



Lock yourself in a room and smoke a few of your regular cigarettes. Boring, right?

Now come out and turn on the stereo. Pour yourself a nice cool beer. Then open a pouch of DRUM. Roll the rich imported tobacco into our slow, even burning DRUM paper. Now light up. There are 39 more surprisingly mild smokes where that came from.

And if that still bores you, maybe you should consider rolling a DRUM in one of the following places: In a roller coaster. In a B-52. On water skis. In your Ashram. In Secaucus, New Jersey.

Break away from the pack.



THE GREAT
NORTHEAST ARTS
& ENERGY FESTIVAL
JULY 11 & 12

EASTERN
AIR
CHARTER

Lowest charter rates to the Cape and Islands from Bedford's Hanscom Field. Free pick up from Riverside "T" Station. For Air Taxi or Sightseeing call: (617) 344-8788, 274-7227 or 238-8221.

Norman

Continued from page 5

look after Norman (who's aptly described as "an oversized, unmanageable dog"). In the course of the weekend, each character manages to have a "nasty row" with everyone else, and Norman attempts to seduce each woman at least once (though, this being British comedy, the only success is his wife).

Each of the plays focuses on a different primary relationship, and each has a different comedic "hook": in the garden play, most of the jokes center on the cat Tom is trying to coax down from a tree; in the living room, it's the board game that Reg has invented and nobody wants to play; in the dining room, it's the lousy cooking. But because the characters are circumscribed by single traits — Ruth's a bitch and Tom's a simp — the plays tell you more about these people than you really care to know. Logistics aside, one play doesn't really enhance your appreciation of the other two.

That may explain why the Lyric Stage has elected to do only two plays in the trilogy. This seems a reasonable compromise, preserving the novelty while minimizing the drudgery. And it eliminates *Living Together*, which Ayckbourn himself concedes is the duller of the three. *Table Manners* is the snappiest and most clever — taken on its own, it's a classic dinner comedy that ranks with the best of Noel Coward or George S. Kaufman. The wisecracks are fast, sharp, and always in character, and Norman's breakfast monologue — a tribute to Puffa Puffa Rice — is an inspired piece of dramatic puffery. *Round and Round the Garden* is more maudlin, and it concentrates too heavily on Tom, whom Ayckbourn situates somewhere between shyness and idiocy. He's the least believable character and the butt of a lot of cheap jokes. He's also virtually impossible to play, though Jack McCall errs, I think, by making him clumsier and more obtuse than is necessary. However, one reason for seeing the garden play is that it's the best showcase for Ruth, the most invigorating character of the piece — and in the

Lyric production she's wonderfully played by Sheila Ferrini, with pungency and ferocious intelligence.

In fact, the performances are of such high quality that they shattered my previously held contention that Americans shouldn't bother doing Ayckbourn (the Broadway production of *The Norman Conquests*, for example, managed to conceal most of the plays' abundant humor). I'm not sure the accents are strictly kosher, but all six actors at the Lyric are masters of British understatement, and, under Polly Hogan's crisp and assured direction, they trade barbs with delicious aplomb and malice. Sporting a tousled head, shaggy beard, and dog-bitten raincoat, Ronald Ritchell is a scruffily charming Norman, while Elizabeth Giunta, as the awkward Annie, digs deepest into her character, tempers the high jinks with a touch of pathos, and delivers a beautifully balanced performance. Arthur Barlas's Reg is the life of the dinner party in *Table Manners* — he offers some of the wittiest salad jokes you've ever heard — but poops out in the garden. And Renee Miller plays Sarah with such skill and relish that she turns an essentially dull character into a fascinating one.

If all three plays had been written at the scintillatingly silly level of *Table Manners*, *The Norman Conquests* might have

amounted to more than just a gimmick. But Ayckbourn miscalculated when he decided to treat his limited characters more realistically. As the astute Ruth observes, the last thing to do with Norman is to take him seriously. □

Lily

Continued from page 5

to swim back and forth between satire and pathos. She starts off in the shallow end, with the poor girl babbling between long, prim draughts of creme de menthe, against a whirl of disco-lights, then wades deeper in, capturing the sadness as well as the inanity of the character.

A less subtle (and less rubbery) performer, doing a one-woman show with a cast of characters as large as a George S. Kaufman play, would have to make the comedy broader, in order to differentiate between them. But Tomlin, working in black tuxedo-pants and a billowing white silk shirt (something Hamlet might wear if he were a woman), accomplishes this with just a few unmissable mannerisms. Ernestine, for example, is immediately recognizable, even without her cinch belt and Olive-Oyl-in-outer-space hairdo, by the way her hand flutters about her cleavage, the way she accom-

panies each flirtatious snort with a quasi-backbend. Fortune, no matter how tragic her musings, never fails to wipe the grasshopper from the corners of her mouth; and how vulnerable she sounds each time she orders another, her voice cracking a little between "grass" and "hopper." Tomlin's famous bag lady, here claiming to have chatted about the dubious future of the world with a small spaceman wearing an aluminum-foil tuxedo, has an almost simian gait and a shifty grimace: you know her each time she turns up, if only to offer a nasty-looking homemade pot-holder and a single sentence of rant. And Rick, Tomlin's lower-middle-class lounge lizard, running his fingers through hair on which grease is easy to imagine, glugging beer, and adjusting his nuts, is a study in failed machismo. Playing him, Tomlin not only seems male, she also seems real.

But the *tour de force* is Tomlin's journey, as Glenna, through the '60s and '70s, from teenage alienation to chic but liberal complacency. She makes most of the trek with a phone glued to her ear (Ernestine's influence?), delivering the profundities of the stoned, as well as pronouncements on the fascism of parents and the breakup of the Beatles, to best-friend Jane. One minute she is rattling about "getting it on" with Oz, a white dude she met in Black

Studies, in the library stacks "as a protest against the irrelevance of the Dewey decimal system," the next about her upcoming marriage to lawyer David Tate, who seeks to change the system (not Dewey) from within. But no matter how Glenna changes in Tomlin's hands, she remains the same — prancing gleefully in moments of excitement, and giggling, wrecked or sober, at *I Love Lucy* reruns, the TV show being the one tenuous bond that held her at-odds family together.

In my eagerness to make Tomlin, already a cult heroine, sound like a hip Sarah Bernhardt, I may be slighting her material, written in collaboration with long-time associate Jane Wagner. Some of it is predictable but amusing: the *Laugh In* stuff, some off-the-wall but usually astute one-liners, the bag lady's skewed view of worldly and otherworldly goings-on. But Tomlin's best sketches are based on the axiom that truth is not only stranger than fiction, it's also funnier. Take the actress's straightforward but tempestuous narration of a second-grade crush on Miss Sweeney, a teacher who looked like Loretta Young and had monogrammed breasts. A neo-gothic tale of childhood idolatry and rejection, this saga would give Barbara Cartland goosebumps — if it weren't about a little girl's love for another

Continued on page 16



Water Music, Inc.
Tenth Anniversary Season
Music Cruises on Boston Harbor

Season Opens June 10

Jazzboat

sailing from Commonwealth Pier aboard the new Provincetown II

Wed. June 10/7:30 & 9:30 pm
New Black Eagle Jazz Band and Heritage Jazz Band

Concert Cruise

sailing from Long Wharf/Boston

Thurs. June 11/6:30 & 8:00 pm
The Bay Chamber Players

Dvorak: Serenade for Winds
Mozart: Overtures from Opera

Dreamboat

sailing from Long Wharf/Boston

Tues. June 16/7:30 & 9:30 pm

The Ed-Bill-Bo Winiker Swing Orchestra and The Widespread Depression Orchestra

Tickets: JB/DB \$7.50 CC \$4.75
Bostix/Fan'l Hall, Strawberries
Phone Charges: Concertix 876-7777

For information & brochure call
Water Music/876-8742

Dance, Dance, Dance.



Learning to dance is fun and easy when you do it with Joy! Discover a whole new world this Summer... the world of dance. Improve your body, your health and boost your self confidence as you dance your way into your best shape ever!

Joy of MovementSM

Let us bring out the dancer in you!

Choose from Tap, Jazz, Ballet, Modern, Swing, New Wave, Rock 'N' Roll Revival or 25 other courses in Artistic or Social dance. Twelve week Summer session begins June 22. Call us and we will send you our beautiful free course catalog.

Boston 266-5643 • Cambridge 492-4680 • Milton 698-0350 • Natick 655-4901 • Watertown 926-2700
And our newest Center... OPENING IN DEDHAM JUNE 22. Call 326-8095.

Lily

Continued from page 15

woman. And this is less a routine that a heightened reminiscence; ask any former little girl what chaste but intense, vaguely lesbian fantasies lurk beneath the sugar and spice.

Tomlin fans should be warned that *Appearing Nitely* is essentially the same show that played here in 1977 — minus the wonderful opening in which Tomlin spent almost half an hour vacuuming the stage while the theater filled. (Now we get a lilting selection of recorded children's songs, featuring such lyrics as "Throwing sticks and stones at poor defenseless animals/Is not much fun/It's only done/By savages and cannibals.") Tomlin's repertoire has not been updated to include such new *personae* as oleaginous Las Vegas crooner Tommy Velour. But the old folks are, if anything, more sharply delineated, and more affecting, than before. And it's nice to have the star of stage and screen, soon to be a major waitress, dishing up live entertainment instead of TV dinners. □

PiL

Continued from page 7

astriugency that translated into churlish antics at the Ritz proves striking and trenchant on record.

The album is spare, harshly atonal, and on the surface almost tuneless; the words are more cryptic and sealed-off than ever. But for all its bleakly refractory narrowness, it carries the obsession a few steps deeper and achieves the sense of truth-stripped-bare that I think is central to Lydon's artistic ambition — while you're listening to it, at least, it's undeniable.

Musically, *Flowers of Romance* carries PiL's zero-based anti-aesthetic to more minimal and abrasive extremes than *The Metal Box* did. The central and, on first hearing, only instrument here is hiring Atkins's drum kit, which blocks out thudding, staggered patterns as remorselessly as a carpenter nailing up walls to immure Lydon's frail and near-skeletal voice. Yet in and around all this blunt architecture, Levine (who also handles the drums on half the cuts) is creating odd, disturbing little appendixes — brief and close-to-inaudible snippets of treated guitar, faint synthesizer hums that you hear only when they stop, assorted clicks, beeps, bells, and aural electronic ghosts — that gradually add up to a whole, detailed orchestration of shadows. His familiar looping and distorted guitar lines emerge unadorned only on the next-to-last cut, "Go Back," fittingly enough, since it's the one point on the record where Lydon emerges from his solitary confinement, into the banal evils of the British middle-class life (always the single, most specific root of his universal ire). But he leaps almost at

once, on "Francis Massacre," into the only place in that society where he feels at home — a prison cell, where real-life murderer Francis Moran serves time — and ends there. Here, it's the drums' turn to go free-form — sprung out of conventional rhythm, they pelt down like a rain of stones.

The words, for their part, pare every situation down to its most obscene fundamentals: birth, fornication, and death. Toss sex on the fire to hear it sizzle, turn yourself into a razor to cut away the insulation of human sentimentality. Lydon wants to winnow existence of all its impurities, and he's driven by a mad, rigorous zeal. Such purgative fanaticism, pursued with such a sense of mission, inevitably sheers off toward the evangelical, and, in fact, the record is shot through with the religious language and terminology that *Metal Box* seemed perpetually hovering on the verge of. From the start, he's been a high-art Hazel Motes, furiously preaching the doctrine of the Church Without Christ from the pulpit of the avant-garde. If there's no enthusiast like a convert, nobody hates like an apostate, and though faith may be something Lydon never had, the loss of it is something he feels acutely. His belief that God doesn't exist is more passionate than that of most people who believe God does, and he's disgusted by people's lives because people die.

In other words, when he begins the opening cut with a rallying cry of "Allah, Allah" and

ends it by invoking "a new crusade," he's not joking; he really is fantasizing about leading the infidels in a counterattack on the pieties of Christian civilization. To him, faith — of whatever kind — is the handmaiden of history, and what they produce is a litter of corpses, both literal and symbolic. "Personal Auschwitz fermenting in bed," he sneers on "Phenagen," "empty promises help to forget." On "Under the House" — where the double-tracked drums lose each other in teetering pauses, and then resume pounding; each new circuit more fatalistic — all the guilts of the past combine in the "single cadaver" that no one seems able to find. Those who learn from history are doomed to repeat it anyway, only with a greater awareness of horror. No wonder Lydon warns later on, "Good days ahead/Don't ever look back."

But he, because it's his job, does look back, with a conviction only slightly marred by his implicit claim that he's the only one unflinching enough to do so. In the title song, the drums clop-clop in a jarringly skewed echo of an archaic folk dance, Levine wafts electronic filaments of orphaned strings along the edges of the mix and spins a swirl of what sounds like a harshly distorted accordion through the center, and the lyrics are like a grotesque parody of polite *fin de siècle* romanticism. To Lydon, romance in all its senses is, like faith and patriotism, another grand illusion he must destroy. But here as else-

where, the crux of his loathing isn't any conventional punk perception that such illusions deny life — rather, it's exactly because they do give people something to live by that he hates them so much. "I'll take the furniture," he sings by way of ending, "and start all over again."

Sure you will. The heart of Lydon's dialectic is that starting all over again, as literally as he means it, would require erasing the planet, and any alternative short of that is repugnant to him, since by the act of being proposed it would automatically become another fake — part and parcel of the corruption it meant to redeem. But if that makes him a nihilist, then it also makes him one of the century's foremost exponents of art for art's sake. □

Hoboes

Continued from page 1

kers of the hoboes themselves — the Coast Kid, Dallas Jim, Ohio Dan, Salina Jack, Virginia Slim — that were one of their few claims against anonymity. Hobo social code insists that no one asks questions about the past. So it's startling that so many of those names reveal where a hobo is from; they are his past, his history, one of the few areas where public and private identity come together.

* * *

As you might imagine, Utah

THE
GUARANTEED
CLASSIFIED
It runs til it works
Call 267-1234.

BROADWAY
GUITARS
SALES — REPAIR — INSTRUCTION
308 BROADWAY, CAMB. 497-9842

ANNA, JESSE, PAUL
& MUCH, MUCH MORE!
July 11 & 12

Phoenix Record Shop

Worth going out of your way for.

The new shop in Boston for the
serious record collector on a budget.
134 Newbury St., Boston 268-1404 HOURS: M-S 10-8 Sun. 12-6
between Clarendon and Dartmouth

Summer Preview '81

What's happening in Art, Theatre, Rock,
Beaches, Dance Festivals, Films,
Special Events in Massachusetts, New Hampshire,
Vermont, Maine, Rhode Island, Connecticut, Canada and New York.

Plus, separate guide to Cape Cod!
the most complete guide to
summer activities available anywhere

issue date June 16th
ad deadline June 5th

circulation Total Circulation of 750,000 in-
cluding 710,000 regular circulation
and 35,000 Bonus Circulation. (Sold
separately as a guide on over 3,000
newsstands for the entire summer!)

rates Standard rates for regular section of
paper. 20% premium for summer
preview section.
4-COLOR AVAILABLE

One Hundred Massachusetts
Avenue,
Boston, Massachusetts 02115

THE BOSTON
Phoenix

for advertising information
and more information
call (617) 536-5390

20% OFF SALE

SALE 13.60 to 31.20
reg. 17. to 39.

ALL MEN'S CASUAL SLACKS
Cool, comfortable blends
of poly/cotton; tan, light blue, or navy.

ALL MEN'S DRESS SLACKS
Easy-wear, easy care dacron/wool:
charcoal gray or tan.

Waist sizes 28-36, legs S, M, L.

the
Coop

HARVARD SQUARE • M.I.T. STUDENT CENTER
CHILDREN'S HOSPITAL MEDICAL CENTER



LEARN GUITAR AT HOME

Learn guitar in your home with the
convenience of private lessons from
Steve Widman
From the beginning, adults and children
can enjoy music while learning basic
guitar

For more information call Steve at
266-9531

FROM THE FOLKS THAT BROUGHT YOU THE LES PAUL GUITAR COMES ANOTHER CLASSIC MUSICAL INSTRUMENT — THE LAB SERIES AMPLIFIER



There are a lot of guitar and bass amplifiers currently on the market, but most of them can only produce one or two usable sounds. That's why our Amplifier Specialists are so enthusiastic about Lab Series Amplifiers — they can really do the job well for a wide variety of musical styles.

Besides the conventional tone controls you'll find on other brands, Lab Series also gives you controls that previously were only found in the recording studio. Like a parametric mid-range. And an on-board compressor. And a multfilter for upper harmonics. And an effects loop for a better signal/noise ratio.

Lab Series offers five different guitar amps and three types of bass rigs. Bring your instrument and come & talk to Jan and Bruce at our Boston store, or Doug and Dean at our Framingham location. It's time you found out why Lab Series has been causing such a stir!

HOURS:

BOSTON

9-30-8-30

MON.-SAT.

WER. 'TIL

8-30

FRAMINGHAM

11-00-8-30

MON.-FRI.

SAT.

11-00-8-00

"At Wurlitzer's you can afford the best!"

e.u. Wurlitzer
music, inc.

OF BOSTON
280 NEWBURY ST.
(617) 437-1815

IN FRAMINGHAM
280 WORCESTER RD
ROUTE 9 (617) 879-3590



YOUR
CHECK
WELCOME
HERE

WATCH THE
Professional Musician's Workshop on
BOSTON LIVE - MONDAY'S at 6:00 P.M. Ch. 68 WQT

Phillips knows something about names. Longtime folk singer, raconteur, card-carrying Wobbly, archivist, Phillips achieves in his most recent album, *All Used Up: A Scrapbook* (Philo), what Bruns set out to do. In 18 songs and with a 12-page insertion, he has constructed a collage history of hoboes out of old IWW tunes, a Woody Guthrie ballad, originals, songs, hobo poems, tramp philosophical treatises, strike leaflets. And we get precisely what's missing from Bruns: a love for gritty language and a clear point of view. This is Phillips's second album devoted to hoboes (his first, *Good Enough!*, was released in 1973), and the difference in the two is telling. *Good Enough!* celebrated the romance of the rail, argued with good humor and

hard facts that hoboes were American heroes. *All Used Up* has no time for folkie nostalgia. As its title suggests, it recognizes that today's hoboes are the urban homeless, *les miserables* of skid row. Phillips knows that most hoboes were never going some place as much as they were leaving it — their past, their failures. And going nowhere, these old men have ended up on city streets, on welfare, all used up. It's a record as hard as the hardship it describes: no back-up harmonies, no harmonica or second guitar, just Phillips's curmudgeon voice, which lends even the lightest songs here the sweetness of restraint.

Hobo songs and tales have come down for so long that it's hard for us to see them as about

anyone so much as part of the scenery, the mythology of the road. Perhaps this is why the best recent work on the homeless has been oral history, like Ann Marie Rousseau's *Shopping Bag Ladies* (Pilgrim Press, 160 pp., \$16.95), and why Phillips sings nearly half the songs on *All Used Up* a capella. It's the only way to keep from gauging over these raw, swollen, scabrous stories. In his liner notes, Phillips asks us who we think modern-day hoboes are. In her preface to *Shopping Bag Ladies* Alix Kates Shulman asks a similar question. Their answer, of course, is the same: you and me. It's hard not to accuse them of left-wing glibness, of trying to tie us politically and emotionally to lives that are far removed from our own. But you won't think

either is glib after listening to the autobiographies that Rousseau has collected. Woman after woman tells her story of falling through a trap-door of middle-class respectability. Some are mentally ill, some are alcoholic — and some are former office managers and executive's wives. All are broke, are wandering lost in the welfare system, and all prefer living on the street to anywhere else. It's less stressful, they say.

No romance surrounds the shopping-bag lady. She is the hobo's opposite: he is considered heroic, she crazy; he is considered a wily misfit, she a pathetic scavenger. There are no songs, no literature of the shopping-bag lady (except for the stupid joke that she's actually a wealthy hag hiding her money in her bags),

and no union has ever attempted to organize her. Instead, shopping-bag ladies must live the contradiction of all the urban homeless: they are invisible, ignored by almost everyone, yet must live almost entirely in public (sleeping, eating, shitting); they are among the urban lost, yet their lives are a spectacle for strangers. Hoboes don't know they're going nowhere, shopping-bag ladies do — and it makes all the difference in the world. If Phillips's songs choke with impatience, Rousseau's stories unwind with a disturbing matter-of-factness. Phillips is enough of a sentimentalist to end his album with these lines: "I shall be an old bum, loved but unrespected." Rousseau's shopping-bag ladies don't expect either. □

REVERSIBLE • SHEETS



OF • 100% • COTTON

The Bassetti Collection from *Springmaid*.®
Classic Italian design in plum, brown, green or blue.
100% cotton.

Boston 39 Newbury St. 617/536-6152.
Open: M-S 10-8, Wed. 10-8
New York 481 Columbus Ave., at 83rd St.



Story Street Goldsmiths



Wedding Rings

By Appointment, in Harvard Square, Cambridge 661-9110

Over 1,000 Kimonos!

The Third Annual Spring Kimono Show and Sale

June 8-15th, 1981



BLUEFINGERS

101 Charles St., Beacon Hill
Boston 523-8774
Mon-Sun 10AM-7PM

WHEEL WORKS

Bicycles and cross country ski sales, service, accessories and clothing.



<u>Bicycles By</u>	<u>Shoes</u>
Fuji	Duegi
Raleigh	Vittoria
Miyata	Detto Pietro
Nishiki	Avocet
Ross	Bata
KHS	
<u>Clothing</u>	<u>Equipment</u>
Moa Sport	Campagnolo
Sergal	Sugino
Jackson	Sun Tour

Custom and stock racing and touring frames by:
Peter Mooney
(Manufactured on the premises)
Holdsworth, Ron Cooper, Colnago

Quality repairs and professional wheel-building

SPECIAL
Raleigh Rapide 10 speed
reg. 164⁹⁵ sale 149⁹⁵
Raleigh Reliant 10 speed
reg. 204⁹⁵ sale 189⁹⁵

Mystic Valley Wheel Works 889 Main St. (Rte. 38) Winchester 729-0425	Ace Wheel Works 2044 Mass. Ave. Cambridge 876-8200
---	--

Head for the mountains.

BUSCH

GOODWIN ATHLETIC CLUB AND BOSTON GARDEN PRESENT

THE MIDDLEWEIGHT CHAMPIONSHIP

SATURDAY EVENING, JUNE 13, 1981 BOSTON GARDEN

MARVELOUS MARVIN HAGLER (CHAMPION) BROCKTON, MA	VS.	VITO ANTUOFERMO (CHALLENGER) BROOKLYN, NY
--	-----	--

DON'T MISS IT! YOUR CHANCE TO WITNESS THE LONG AWAITED REMATCH

PLUS A GREAT UNDERCARD FEATURING OTHER EXCITING FIGHTERS

FIRST BOUT BEGINS AT 7:00 PM

TICKETS ON SALE: GARDEN BOX OFFICE (OPEN MON.-FRI., 11 AM-5 PM),
TICKETRON AND VALENTI'S TICKET AGENCY, CANAL ST., BOSTON
USE VISA OR MASTER CARD
CHARGE TICKETS BY PHONE! CALL: (617) 742-0200

ALL SEATS RESERVED: \$100, \$75, \$50, \$30, \$20

LIMITED NUMBER OF SUPER LOGE SEATS AT \$150	INCLUDES PRIME ROAST BEEF DINNER AT BLADES AND BOARDS CLUB 6 PM	FOR TICKET INFO CALL: (617) 227-3200
--	---	--

Hot dots

by Cliff Garboden

SUNDAY

Noon (38) Zeppelin (movie). Michael York and Elke Sommer star in a 1971 WWI adventure about a British spy mission into the German blimp works. A bit gaudy, but not bad if you fancy clichés.

2:00 (2) The Sixth Van Cliburn International Piano Competition. Repeated from last week — the entrants, the winner, and a specially commissioned piece by Leonard Bernstein. Simulcast on WGBH-FM (89.7).

2:00 (5) The Undersea World of Jacques Cousteau: Sunken Caves. Black holes you know about already. Cousteau and his divers swim down to the blue holes beneath the Atlantic, depressed neighborhoods for legendary monsters.

4:00 (2) The Duchess of Duke Street, part I. If the program guides are to be believed, Channel 44 has actually gotten ahead of its mother on this one due to last week's incursion of auctioneering. The first episode of the too-long series about the Cockney scullery maid turned royal consort, Gemma Jones stars.

4:30 (38) Baseball. The Sox vs. the Oakland A's.

5:00 (5) The American Sportsman. A travelogue with a group of youthful explorers who set out to re-create the global circumnavigation of Sir Francis Drake.

6:00 (56) Star Trek, "The Way to Eden." Spock's ultimate humiliation, as the only crew member with any sympathy for a band of tone-deaf cosmic hippies.

7:00 (5) Roots: The Next Generation. The saga continues through 1892.

7:30 (2) The Making of the Scarlet Letter. A hype for the upcoming repeat of WGBH's, to be honest, perfectly dreadful production of Hawthorne's tale. Even broken budgets and good intentions couldn't overcome the self-consciousness of directing with the ghost of British video dramas hovering like an unforgiving Puritan God above each shot.

8:00 (2) The Scarlet Letter, part I. See above. Meg Foster stars as Hester in this Channel 2 effort. When first aired, much-to-do was made about the clever sound techniques — at least until WGBH started fielding complaints from viewers who claimed they couldn't understand the dialogue. John Heard plays Art Dimmesdale, Kevin Conway plays Roger Chillingworth. To be repeated Tuesday at 3 and 11:30 p.m. and on Channel 44 on Thursday at 10 p.m.

8:00 (44) Masterpiece Theatre Favorites: The Golden Bowl, part V. Repeated from last week. If you missed parts one through four, congratulations.

8:00 (56) Isadora (movie). Vanessa Redgrave, James Fox, and Jason Robards star in this basically dull 1969 biography of daring dance queen Isadora Duncan.

9:00 (2) Masterpiece Theatre Favorites: The Golden Bowl, part VI. Maggie tries to convince her father to return to America with Charlotte. This takes approximately one hour, and they probably don't go.

9:00 (4) Detour to Terror (movie). O.J. Simpson and Arte Johnson star in a made-for-TV movie

about a hijacked bus.

9:00 (5) The Pink Panther Strikes Again (movie). We're getting tired of these. Peter Sellers stars as the ever-bumbling Inspector Clouseau in a 1976 sequel to you know what co-starring Herbert Lom and the fetching Lesley-Anne Down.

9:00 (7) The 35th Annual Tony Awards. See people receive prizes for the parts in New York productions you never saw. Fun nonetheless, and a class act among an overabundance of awards shows. Hosts include Lauren Bacall, Hal Linden, Bea Arthur, and Meryl Streep.

11:30 (4) Catch 22 (movie). Not a half bad result for a screenplay that nearly died before birth more times than anyone connected with the 1970 adaptation of Joseph Heller's famous anti-war comedy would care to recall. Alan Arkin stars.

MONDAY

4:00 (7) Daddy Long Legs (movie). Fred Astaire, Leslie Caron, and Terry Moore star in a silly but forgivable 1955 musical about a tycoon who sends a French orphan through college and finds love at the sock hop.

8:00 (2) The Shakespeare Plays: The Winter's Tale. We've spent nights like this on the road. A king, a missing princess, a prince in disguise, a bear, a fool, and a rogue join us for a frosty evening. Starring Jeremy Kemp, Debbie Farrington, Ann Calder-Marshall, and Margaret Tyzack.

8:00 (38) Music City News Country Awards. Two hours of country music trophies hosted by Larry Gatlin, the Statler Brothers, and Lynn Anderson.

8:00 (56) Elmer Gantry (movie). Burt Lancaster stars as a sweaty Jerry Falwell type with personal problems. The ministry is a tough life. Also starring Shirley Jones and Jean Simmons.

8:30 (5) Baseball. Either the New York Yankees vs. the Kansas City Royals or the Houston Astros vs. the Philadelphia Phillies.

10:00 (44) Mystery: Rumpole of the Bailey, part II. Repeated from last week. Rumpole defends a politician charged with rape.

TUESDAY

3:00 (2) The Scarlet Letter, part I. Again.

7:30 (5) The Muppets. Jim Henson and his hand-stitched helpmates are joined by guest host Johnny Cash.

8:00 (2) Nova: Message in the Rocks. Scientists get down to the nitty-gritty in another attempt to unravel the mysteries of the earth's origins. A study of meteorites.

8:00 (38) Farmer's Daughter (movie). How rare to see a Martha Raye movie on the tube. The original Jaws stars with Charles Ruggles in a 1940 comedy about a producer and the tribulations he incurs while putting on a summer-stock production.

8:00 (56) The Hospital (movie). George C. Scott and Diana Rigg star in a 1972 scandal show about all the things doctors and the like are really worried about while they're meant to be saving your life.

9:00 (2) Mystery: Rumpole of the Bailey, part III.

When times get tough, you take what you can get. Rumpole stoops to carry a divorce case.

9:00 (7) The Survival of Dana (movie). Exploitation made-for-TV piece about a new girl in school who gets in with the wrong crowd. Melissa Sue Anderson stars.

10:00 (44) The Duchess of Duke Street, part II. In which the Prince of Wales takes notice of the cook.

10:30 (38) Baseball. The Sox vs. the Seattle Mariners.

11:30 (2) The Scarlet Letter, part I. For those of you who missed it.

WEDNESDAY

3:00 (2) The Scarlet Letter, part II. For those of you who wish to keep up. To be repeated tonight at 11:30 p.m.

8:00 (2) The Ambassadors. Ninety minutes from the pages of Henry James. Gay Paris vs. proper Massachusetts when a man is sent to France to retrieve a young friend from a worldly Parisian. Paul Scofield and Lee Remick star.

8:00 (38) Diamonds for Breakfast (movie). Like *Breakfast at Tiffany's* except a different story, set in London, and starring Rita Tushingham (our all-time 10) and Marcello Mastroianni. Another plot to steal the crown jewels.

9:00 (7) Uptown Saturday Night (movie). Sidney Poitier directed and stars in this 1974 comedy about blacks and gangsters. Cast includes Flip Wilson, Richard Pryor, Harry Belafonte, and Bill Cosby.

9:30 (2) A Rainy Day. Mariette Hartley leaves James Garner long enough to visit her mother in the role of a TV actress who learns why she hates success.

10:00 (44) Nova: Message from the Rocks. Repeated from Tuesday at 8 p.m.

10:30 (38) Baseball. The Sox vs. the Seattle Mariners.

11:30 (2) The Scarlet Letter, part II. Repeated from 3 p.m.

THURSDAY

3:00 (2) The Scarlet Letter, part III. To be repeated tonight at 11:30 p.m.

8:00 (38) Lobo (movie). There they are in the middle of the ocean without an ocean liner. Tallulah Bankhead and John Hodiak star in Alfred Hitchcock's 1944 study of human nature adrift in an open boat. A classic.

8:00 (56) Spartacus (movie). The courage and self-sacrifice of a group of rebel slaves who really hadn't much to lose but managed anyway. Some epic scenes, all the clichés (including Imperial Charles Laughton, blood-spitting Kirk Douglas, and bathing Jean Simmons), and a message from Howard Fast that was no light object in 1960. I am Spartacus; you are Spartacus; he, she, or it is Spartacus. Ultimately too long.

9:00 (4) Nellie Bly (movie). Her name turns up in ragtime songs now and then, but few today know that this was a real person, a newspaper reporter no less, who worked the sidewalks of New York around the turn of the century. Lots of Bly lines.

10:00 (44) The Scarlet Letter, part I. Look, they have the tape sitting around. Who else would buy it, so they might as well run it over and over.

10:30 (38) Baseball. The Sox vs. the California Angels.

11:30 (2) The Scarlet Letter, part III. Repeated from 3 p.m.

FRIDAY

3:00 (2) The Scarlet Letter, part IV. The final chapter. To be repeated tonight at 11:30 p.m.

8:00 (56) The Spy Who Came in from the Cold (movie). This time we're going to take notes. Richard Burton and Claire Bloom star in a 1966 espionage drama designed to flummox any audience. Commercial interruptions, though they give you time to recap, break whatever thread of concentration you may manage.

9:00 (2) Masterpiece Theatre Favorites: The Golden Bowl, part VI. Repeated from Sunday at 9 p.m.

9:00 (4) Butterflies Are Free (movie). Goldie Hawn and Edward Albert star with Eileen Hackett and Michael Glaser in this 1972 comedy/drama about a young blind man living alone and the cutie who moves in next door.

9:00 (5) Boxing: Holmes vs. Spinks. The WBC World Heavyweight Championship will be decided between defender Larry Holmes and lovable Leon Spinks. We hate to think who might be announcing this.

10:30 (38) Baseball. The Sox vs. the California Angels.

11:30 (2) The Scarlet Letter, part IV. Repeated from 3 p.m.

SATURDAY

1:00 (56) The Spider Woman Strikes Back (movie). Gale Snodgaard stars in a 1946 mystery about a nurse who suspects her patient's blood is being stolen to feed a plant.

2:30 (56) The Astonishing She Monster (movie). Huge, absolutely huge, woman in a radioactive metal suit climbs out of a meteor in the Sierra Nevada.

4:00 (56) Rhubarb (movie). Ray Milland and Jan Sterling star in a dated but pleasant adaptation of H. Allen Smith's tale of the millionaire cat who owns the franchise.

7:30 (44) Spoleto '81. Now last year we made fun of Spoleto. Just because it's an international arts festival with an Italian-sounding name held in Charleston, South Carolina, and just because we'd never heard of it was no reason to make jokes. This year we're more familiar with the event. We heard of it last year. In this first of 10 exciting programs featuring highlights of the fete, we get a backstage look at preparations for Gian Carlo Menotti's invariably comic opera *The Last Savage*.

9:00 (2) Nova: Message in the Rocks. Repeated from Tuesday at 8 p.m.

9:00 (7) Death Car on the Freeway (movie). Starring George Hamilton and Shelley Hack. We don't know any more, but what more do you need to know?

9:00 (44) The Shakespeare Plays: The Winter's Tale. Repeated from Monday at 8 p.m.

10:00 (2) Goodbye, Gutenberg. A send-up for the computer and word processor as the wave of the literate future.

10:00 (38) Baseball. The Sox vs. the California Angels.

10:30 (56) That Man from Rio (movie). Jean-Paul Belmondo and Francoise Dorleac star in Philippe de Broca's 1964 goof about a French soldier who spends his holiday chasing hoods around Brazil.

Airwaves

by Billy Pope

SUNDAY

8:00 a.m.-noon (WBCN) Boston Sunday Review. Richard Billings, author of *The Plot to Kill the President*, looks at whether or not organized crime killed JFK; Craig Claiborne, food editor for the *New York Times*, talks about gourmet food and dieting; members of the Massachusetts Tenants Organization look at condo conversion in the state; Ken Carstens of International Defense and Aid Fund for Southern Africa gives an update on apartheid in South Africa. Also, a report on the World Health Organization's new code on the marketing and sale of infant formula, plus an update on the Nestle's boycott. See *Fave waves*.

9:00 a.m. (WAAF) BBC Rock Hour. A feature on the Jam.

10:00 a.m. (WAAF) Rock Special. An hour of conversation and music with the Styx.

2:00 (WCRB) New England Concert Hall. A tribute to Roland Hayes, the tenor who popularized the *lieder* form, who led the way in performing Afro-American spirituals in a concert setting, and who helped create more performing opportunities for black musicians.

2:00 (WGBH) The Sixth Van Cliburn International Piano Competition (live). The world's finest young pianists compete in this live broadcast hosted by Andre Watts and simulcast on Channel 2.

4:30 (WGBH) Alive and Kicking. The beginning of a new series that focuses on the problems of and challenges to people over 50.

4:30 (WITS) Baseball. The Sox vs. the Oakland A's.

6:30 (WDLW) The Flower of Scotland. A feature on the Corries, one of Scotland's top folk groups; plus current news and sports from Scotland.

7:00 (WCRB) Showtime. Gwen Verdon stars in the Broadway cast recording of *Damn Yankees*.

7:00 (WBUR) Taking Readings. Derek Walcott reads from his own poetry.

7:30 (WBUR) Hitch-Hiker's Guide to the Galaxy. In episode IX, our heroes manage to evade the Vogons, who are out to destroy the last Earthlings as part of a galactic power struggle.

8:00 (WGBH) The Jazz Beat from Berklee. Frank Macchia directs the Big Deal Orchestra in a performance of Macchia's *Behemoth*.

8:00 (WHRB) A Demonic Orgy. Sixteen hours of classical macabre, featuring such notable works as Liszt's *Dante Symphony*, Saint-Saens's *Danse Macabre*, and Dvorak's *The Water Goblin*.

8:30 (WCRB) Sunday Evening at the Opera. Herbert von Karajan conducts the Berlin Philharmonic in Puccini's *La Boheme*, with Freni, Pavarotti, and Ghiaurov.

9:00 (WBUR) Jazz Alive! "The 1980 Art Park Jazz Festival." Performers include the Heath Brothers, Art Blakey, David Samuels, and the festival's All-Star Quintet, featuring Urbie Green and Zoot Sims.

9:00 (WROR) Special of the Week. Music and conversation with Dionne Warwick.

10:00 (WBCN) Sunday Night Live. Tom Dickey and the Desires in a performance recorded live from the Paradise in May. See *Fave waves*.

10:30 (WGBH) Schumann in Triplicate. The composer's birthday is celebrated with a profile of his life and works.

10:30 (WROR) Boston's Other Voice. Aaron Fricke, author of *Reflections of a Rock Lobster* and the person who got the courts to allow him to take a male date to his school prom, talks about adolescent sexuality.

11:00 (WROR) Mass Communications. Richard Pierce, chief counsel to the Office of Consumer Affairs, talks about rip-offs in the automobile

repair business.

11:00 (WBCN) Basement Tapes. AC/DC in a performance recorded live at the Paradise back in 1978.

11:00 (WGBH) and (WBUR) New Music America '81 (live). Seven consecutive evenings of live jazz performances; tonight's program features Margaret Fisher, Paul de Marinis and his microcomputer electronic music, trumpeter Leo Smith, and satirist Terry Allen. See *Fave waves*.

MONDAY

6:30 (WGBH) The Spider's Web. A dramatization of E.B. White's *Stuart Little*.

9:00 (WCRB) San Francisco Symphony. Edo de Waart conducts the Overture to Mozart's *Così fan Tutti*, Mozart's Piano Concerto No. 25, with Malcolm Frager, and Mahler's Symphony No. 4.

10:07 (WEEI) Mystery Theatre. "Stranded." A pair of astronauts have their journey home interrupted — they crash land on a strange planet. There's a new mystery each weekday night.

10:30 (WITS) Baseball. The Sox vs. the Seattle Mariners.

10:30 (WGBH) Hitch-Hiker's Guide to the Galaxy. The satirical sci-fi series begins again, with our hero having to leave Earth, which is scheduled for destruction to make way for a galactic freeway.

11:00 (WRKO) David Brodnoff Show. Gerald Bordman, author of *American Musical Theatre*, talks about the prospects for theatre in this country in the face of Reagan's current attack.

11:00 (WBUR) and (WGBH) New Music America '81 (live). The live jazz performances from San Francisco continue with the keyboards of Brian Eno, pianist John Adams, and the Arch Ensemble (a 16-member chamber orchestra). See *Fave waves*.

TUESDAY

4:00 p.m. (WITS) Pat Whitley Show. Amy Wallace, author of *The Intimate Sex Lives of Famous People*, exposes the sordid details and fetishes of our celluloid heroes.

7:00 (WMBR) Interactions. In part IV, people of different ethnic backgrounds continue the series on growing up in America.

8:30 (WBUR) Windworks. Frank Battisti conducts the New England Conservatory Wind Ensemble in Spohr's *Nocturno*, Varese's *Octandre* and *Intégrales*, and Franchetti's *Canti* for Saxophone and Winds.

9:00 (WCRB) Chicago Symphony. Leonard Slatkin conducts Schwantner's *Aftertones of Infinity*, Barber's Violin Concerto, with Jaime Laredo, and Sibelius's Symphony No. 2.

10:30 (WITS) Baseball. The Sox vs. the Seattle Mariners.

11:00 (WGBH) and (WBUR) New Music America '81 (live). Performances by the League of Automatic Music Composers on microcomputers, saxophonist Joe McPhee, Maggie Payne (moog electronics), Davey Williams and Ladonna Smith on guitar and harp, and Robert Ashley (dramatic narrative).

WEDNESDAY

9:30 a.m. (WCUW) Does It Matter in Oklahoma? An examination of the embattled Equal Rights Amendment.

4:30 (WGBH) Horizons. "To Raise the Intelligence of the State: Sterilization of the Mentally Retarded." An examination of the political and intellectual climate that led to the policy of sterilizing people judged to be "socially undesirable."

6:30 (WBUR) Undercurrents. A look at what it means to be masculine.

9:00 (WCRB) Cleveland Orchestra. Lorin Maazel conducts Lees's Concerto for Woodwind Quintet, Barber's Piano Concerto, with Tedd Jenson, Gould's *Burchfield Gallery*, and Mennin's Symphony No. 8.

10:30 (WITS) Baseball. The Sox vs. the Seattle Mariners.

11:00 (WBUR) and (WGBH) New Music America '81 (live). Performances include the pianos of Peter Gena, the four trombones of George Lewis, the Texas punk of Jim Pomeroy, the Aztec moderne of Peter Garland, and the Apple computer of Laurie Spiegel. See *Fave waves*.

THURSDAY

7:20 a.m. (WBUR) Morning Edition. "Audio Sketches of American Writers." In the middle of NPR's morning news, Cynthia Harris reads selections from Dorothy Parker's poems and short stories.

9:30 a.m. (WCUW) Pierced Hearings. "My Life in the Bush of Ghosts." This magical story of West African folk life, by Amos Tutuola, was the inspiration behind recent Brian Eno recordings.

4:30 (WGBH) Expressions. Blacksmith Phillip Simmons explores his craft.

6:30 (WBUR) In These Hard Times. Lous Hoppe, a delegate to the World Health Organization Conference on infant formula, talks about the implications of the sole negative vote cast by Reagan's US delegate.

9:00 (WCRB) New York Philharmonic. Zubin Mehta conducts Bruckner's Symphony No. 8.

10:00 (WDLW) Jamboree USA. A country performance by T.G. Sheppard.

10:30 (WITS) Baseball. The Sox vs. the California Angels.

10:30 (WGBH) National Conference on Gay and Lesbian Rights. A documentary with interviews and reports from the Los Angeles planning meeting.

11:00 (WGBH) and (WBUR) New Music America '81 (live). Performances include the modified guitar of Paul Dresner, electronic vocals with Diamanda Galas, folksongs of Ned Sublette, piano pattern music with Nancy Karp, and Indian ragas with Terry Riley.

Midnight (WCOZ) Midnight All-Stars. An hour of the Who.

FRIDAY

4:00 (WITS) Pat Whitley Show. James Fallows, Washington editor of the *Atlantic Monthly*, talks about his book *National Defense* and the country's present offensive defense posture.

8:00 (WGBH) Musical Stage. The Gershwin series continues with works from 1924 — *Rhapsody in Blue* and *Primrose*.

9:00 (WGBH) Chamber Music Society of Lincoln Center. The Society offers a Bach program: Concerto for Oboe, Violin, Strings and Continuo; Cantatas No. 56 and No. 62; and Sonata No. 2 for Violin and Harpsichord.

10:00 (WDLW) Country Sessions. A performance by Billy "Crash" Craddock.

10:30 (WITS) Baseball. The Sox vs. the California Angels.

11:00 (WBUR) New Music America '81 (live). Performances by trombonist Stuart Dempster, pianist Conlon Nancarrow, and the classical Indian sanad of Ali Akbar Khan.

11:00 (WGBH) Earplay. "The Store." A rather fantastic encounter between a harried

department-store manager and a mysterious customer.

11:30 (WGBH) Blues After Hours. Features on Sonny Boy Williamson and King Biscuit Time.

Midnight (WCOZ) Midnight Album Feature. The Doors' *The Doors*.

SATURDAY

2:00 (WCRB) Houston Grand Opera. John DeMain conducts Bizet's *Carmen*, with Clarey, Haddon, Trussell, and Otey.

3:00 (WGBH) Folk Festival USA. "The Fourth Annual Winnipeg Folk Festival," part III. This segment features French-Canadian Angele Arsenault, the bluegrass of J.D. Crowe and the New South, folksinger Tom Paxton, and Ken Bloom.

6:00 (WBUR) Earplay. A dramatization of "Isaac Bashevis Singer: A Literary Portrait."

7:00 (WDLW) Feature Album. Jerry Jeff Walker's *Reunion*.

10:00 (WITS) Baseball. The Sox vs. the California Angels.

10:00 (WDLW) Live at Gilley's. A performance by guess who — Mickey Gilley.

11:00 (WBUR) New Music America '81 (live). The live jazz performances conclude with vocalist Laurie Anderson and the new music for gamelan ensemble of Lou Harrison.

11:00 (WGBH) Blues After Hours. A feature on Lonnie Johnson.

Midnight (WCOZ) Midnight Album Feature. The Rolling Stones' *Through the Past Darkly*

Fave waves. A hearty salute goes out to all the people at WBCN, who this week made the principled decision to stop carrying the "King Biscuit Flower Hour" (which they have aired since its inception in 1973) because the Biscuit is sponsored by Nestle. As 'BCN says, "It would be inconsistent, given WBCN's editorial stance against the use of Nestle's baby formula in underdeveloped countries, for us to continue to air a program sponsored in part by Nestle's." This decision comes as a result of the lone (from the US, *a la* Reagan) vote against adopting an Infant Formula Code at the recent World Health Organization Conference in Geneva. Eugene Babb, one of the AID officials who resigned as a result of the US vote, said of this Reagan policy, "The vote shows that the US cares more about narrow commercial interests than the care of babies." By dropping the Nestle-sponsored show, WBCN is showing courage rarely seen in commercial or public broadcasting — to take a principled stand regardless of financial costs. It's a grand statement — maybe this will spark others to act in a similar manner.

New Music is finally getting some attention — and attention it is. Seven nights of live jazz performances from San Francisco, with interviews, historical vignettes tracing the development of New Music in the past decade, profiles of special composers, and reports on contemporary music activity in the US. *New Music America '81* is heard on WBUR and WGBH at 11 p.m. from Sunday through Thursday, and Friday and Saturday at 11 p.m. just on WBUR.

WAAF 107.3 FM	WEEI 590 AM
WBCN 104.1 FM	WGBH 89.7 FM
WBUR 90.95 FM	WHRB 95.3 FM
WCOZ 94.5 FM	WITS 1510 AM
WCRB 102.5 FM	WMBR 88.1 FM
WCUW 91.3 FM	WRKO 880 AM
WDLW 1330 AM	WROR 98.5 FM

8 days a week

compiled by Donna Kay Williams

SUNDAY 7

At long last the tales are turned. Tonight at eight, the John Robert Powers School presents its Mr. Wonderful 1981 pageant, at Jason's. Enter (if you dare) for \$15, or just watch for \$10. We think it's a hilarious idea — and all for a worthy cause; proceeds go to the Easter Seal Society.

Combine an afternoon of betting and browsing at Suffolk Downs. The race track is sponsoring, for one day only, a one-woman show of local artist Judy Haberl's acrylic-on-paper series *A Day at the Races*. At the clubhouse, on the third floor, from 11 a.m. to 5 p.m. Call 266-1111 for more information.

And, while you're there, you can attend the American Cancer Society's benefit, beginning at noon. Besides the races, you'll enjoy brunch, live music, and door prizes. It's the most action \$50 can buy? Reserve your tickets by calling 267-2650.

MONDAY 8

The 70th season of the Metropolitan Opera in Boston opens tonight at eight, with Mozart's *Don Giovanni*, and continues through Saturday. Included in the week's performances are *Samson et Dalila* (Tuesday, 8 p.m.), Puccini's *Manon Lescaut* (Wednesday, 8 p.m.), *La Traviata* (Thursday, 8 p.m.), *Rise and Fall of the City of Mahagonny* (Friday, 8 p.m.), *Cavalleria Rusticana* and *I Pagliacci* (Saturday, 1:30 p.m.), and Verdi's *Requiem* (Saturday, 8 p.m.). All performances are held at the Metropolitan Center. For series-subscription information, call 482-5822.

Joe Albany, legendary bebop jazz pianist of the '40s, returns to Boston for the first time since his big-band days. Appearing with bassman Earl Souls, he can be heard Monday through Saturday, 9 p.m. to 1 a.m., at Copley's Bar. No cover; proper dress required.

TUESDAY 9

Tonight at seven, the Central Square Branch Library screens *City Lights* (1931). Charlie Chaplin's Depression-era classic is ineffably sweet and hopelessly sad: the Tramp, the blind girl, and life buffeting them around. The movie has been quoted so many times and been excerpted so often that it's become one of the permanent images of American culture. Which also means that it's the kind of movie you think you've seen when you haven't. If that's true, then go, because you've been missing a giant.

WEDNESDAY 10

For the last several years, Pastiche has been the sprightliest of local pop/rock bands: crisp and eccentric. Tonight the group is heading up a benefit at the Channel for the Boston Clamshell Coalition. Tickets are going for \$4. Doors open at 8 p.m., show starts at 9:30 p.m. Jon Butcher Axis and the Trademarks are also performing.

It takes a little patience — and a lot of time — but Jacques Rivette's four-hour *Celine and Julie Go Boating* (1974) guarantees a good return on your investment. It's a fascinating, dreamlike, semi-crazy study of narrative, fiction, and magic, and there's no other movie like it. Catch it tonight through Friday at the Brattle. See film listings (page 22) for times.

If you didn't get anything you wanted on the Channel 2 auction, perhaps you'll find something you like at the one that's being held to benefit the scholarship fund of the Jewish Community Center. The evening begins at six, with cocktails and a light supper; next up, more than 25 pieces of fine art, along with jewelry, collectibles, antiques, and other unusual items. At the Central Area Jewish communal facility, 601 Winchester Street, Newton. Tickets are \$15 per person, available by calling 542-1870.

This week's "8 days" was prepared with the assistance of Mike Freedberg, Kit Rachlis, and Stephen Schiff.



Monday: Johanna Meier and David Rendall in *Don Giovanni*



Thursday: Philly and Ira Wohl



Saturday: Raw Honey, at the Edaville Railroad Bluegrass Festival

THURSDAY 11

Tonight, the Institute of Contemporary Art kicks off a new series of screen musicals, concentrating on the ones written directly for the movies. The first entry is the first sound film to win an Academy Award: Harry Beaumont's *Broadway Melody* (1929), with Bessie Love, Charles King, and Anita Page, shown today and Sunday. Tomorrow and Sunday: Rouben Mamoulian's rare and precious — very precious — operetta *Love Me Tonight* (1932), with Maurice Chevalier and Jeanette MacDonald. Check film specials (page 22) for times.

At 7 p.m., the Boston Public Library presents the 1980 Academy Award-winner for Best Film Documentary: *Best Boy*, Ira Wohl's endearing portrait of his middle-aged, mentally retarded cousin, Philly, and Philly's search for independence. The film is being screened in observance of the International Year of Disabled Persons — and it's free.

FRIDAY 12

This weekend, the North End comes alive for the summer, with the first of its series of festivals: the Feast of St. Anthony. Tonight, from six to 11, enjoy a variety of comestibles, games, and crafts. Tomorrow at 1 p.m., a parade wends its way through the narrow streets, with more food and the like from 3 to 11 p.m. The feast continues on Sunday, from 1 to 11 p.m. All activities are being held on the Prince Street playground.

Balloon flight has fascinated intelligent and inventive minds since ancient times. Now you can learn about hot-air ballooning, from 3 to 5 p.m., at the Worcester Science Center, on Harrington Way in Worcester. You can see a giant balloon, and perhaps even ride in it; pilots are on hand to give background and history. For more information on the event, call 791-9211.

Tonight's midnight film classic at the Harvard Square Theater is a delightful rarity: Alexander Hall's *Here Comes Mr. Jordan* (1941), the frothy fantasy in which Robert Montgomery and Claude Rains play a deceased prizefighter and a friendly angel, respectively. If the plot sounds familiar, that's because Warren Beatty remade the film in 1978, as *Heaven Can Wait*.

Zero de Conduite (1933), Jean Vigo's miraculous fantasy about children at a boarding school, is one of the most influential movies ever made — and one of the most entertaining. See it tonight through Sunday, with Francois Truffaut's charming — almost too charming — *Les Mistons*, at the French Library in Boston at eight.

SATURDAY 13

What's the greatest outdoor music in the world? New England summer-festival goers seem to say bluegrass. Among the numerous round-ups now scheduled in southern New England is Edaville Railroad's Third Annual Bluegrass Festival, held on the grounds of the company's 1800-acre cranberry plantation, through which its steam train (well known to generations of vacationers) chugs and choo-choos. This train, however, is but frosting on the Edaville cake this weekend. Today's lineup of bands includes Acres of Clams, Stoney Lonesome, the Berkshire Mountain Boys, Raw Honey, and Spider Bridge. The star tomorrow is Joe Val and his New England Bluegrass Boys. Edaville Railroad is located on Route 58 off Route 25 in South Carver, just west of Plymouth.

SUNDAY 14

Boarburgers, seadogs, swordfish brochettes, clam chowder, roasted potatoes, corn on the cob — mmmmm. That's the fare being offered to landlubbers and seafarers alike at the Thompson Island Adventure Picnic, an old-fashioned nautical adventure right here on a Boston Harbor island. Maroon yourself and enjoy sea chanteys, a treasure hunt, guided trail tours, and games. Ticket prices for the whole day (including boat trips) are \$6.50 for adults, \$5.50 for the elderly, and \$4.50 for children 12 and under. Boats leave from Long Wharf at 9:30 a.m. and return at 5:30 p.m. For further information, call 328-3900.

Tech Kenwood Truckload

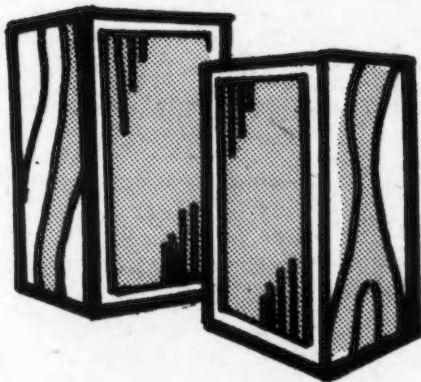


Now

From today on Kenwood stores

We've received fresh Kenwood models) at special savings on

Tech Hifi is you can choose than you'll find fully-equipped s

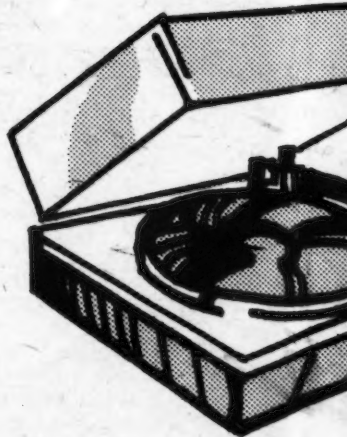


Speakers

- Kenwood LS-300B deluxe 8-in., 2-way (new) (ea) ... \$79
- Kenwood LS-500 high-output 12-in., 3-way (new) (ea) .. \$149

Turntables

- Kenwood KD-1500 belt-drive, auto-shutoff, includes cartridge \$99
- Kenwood KD-2000 belt-drive, auto, includes cartridge..... \$109



At participating Tech Hifi stores:

AMHERST 15 East Pleasant Street
BOSTON 240A Newbury Street
BROCKTON At Rt.27 & Pleasant Street
BROOKLINE 870 Commonwealth Ave.
BURLINGTON Vinebrook Plaza

CAMBRIDGE 38 Boylston St., Harvard Sq.
CAMBRIDGE 182 Massachusetts Ave.
DANVERS 198 Endicott Street
DEDHAM 850 Providence Hgwy. (Rt.1 North)
FRAMINGHAM 50 Worcester Hgwy. (Rt.9)

HANOVER At Hanover Mall Extension
HYANNIS Rt.132, in Capetown Plaza
NORTH DARTMOUTH 345 State Rd. (Rt.6)
QUINCY 464 Washington Street
SAUGUS Rt. 1 Northbound, Augustine Plaza

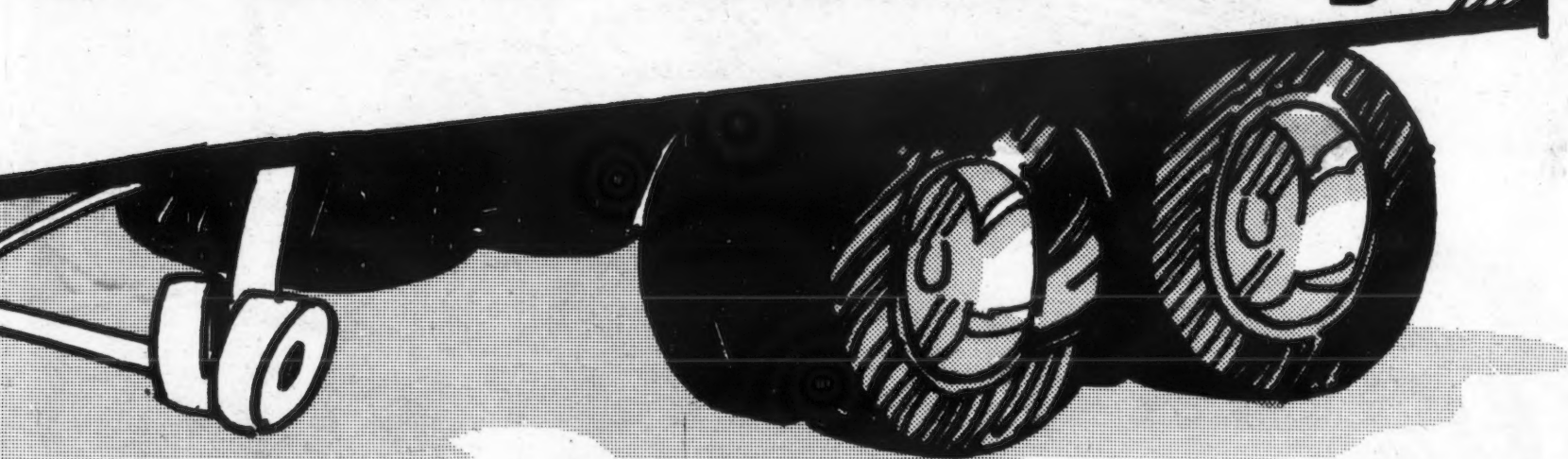
SPRINGFIELD 1376 Boston
STONEHAM 352 Main Street
WORCESTER 301 Park Street
THE SERVICE CENTER:
PROVIDENCE, R.I. 165



(Some advertised equipment and guarantees may vary. TECH HIFI STORES are also in New York, New Jersey, and Pennsylvania.)

Tech Hifi's Wood and Sale.

Now thru Saturday.



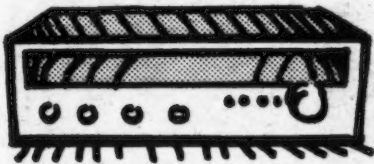
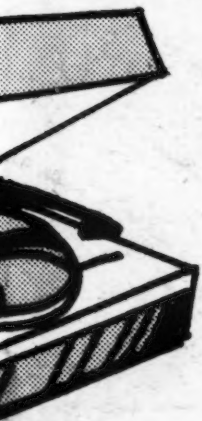
Now thru Saturday, you can save on stereo components at Tech Hifi.

We've received *truckloads* of brand-new, factory-fresh components (including the latest 1981 models) at specially-reduced prices. And we're passing the savings on to you!

Tech Hifi is the best place to buy stereo. Because we have a wider variety of components than you'll find in catalog or department stores. Our soundrooms let you play and compare

equipment before you buy. And Tech Hifi salespeople are always happy to take the time to explain things.

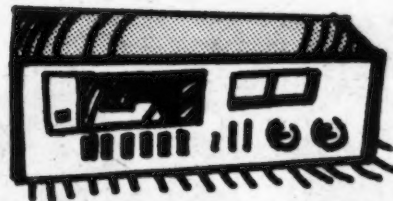
Even at these low Kenwood Truckload Sale prices, you'll still get Tech Hifi's famous guarantees. Including a 7-Day Moneyback Guarantee, a 3-Month Exchange Privilege, a 30-Day Lowest Price Guarantee, and more. At Tech Hifi, we discount stereo without discounting service. Now through Saturday, listen to what your money can buy during the Kenwood Truckload Sale at Tech Hifi.



Receivers

- Kenwood KR-710 28 watts/ch. (FTC)\$159
- Kenwood KR-720 40 watts/ch. digital.....\$239
- Kenwood KR-7050 80 watts/ch., Hi-Speed.....\$299

Cassette Decks



- Kenwood KX-650 metal-capable.....\$149
- Kenwood KX-50 metal-cap., soft-touch control\$189

*Many more unadvertised specials in each store!
Some quantities are limited, so please be early for best selection.
Not responsible for typographical errors.*

tech hifi
Quality components at the right price.

Boston Rd. & Parker St. WARWICK, R.I. 1989 Post Road
Main Street MANCHESTER, N.H. K-Mart Shopping Plaza
Park Avenue NASHUA, N.H. At Nashua Mall Extension
RTE: 870 Comm. Ave. SALEM, N.H. 390 So. Broadway (Rt.28)
165 Angell Street

HIFI BARGAIN CENTERS:
CAMBRIDGE 95 First St., Lechmere Sq.
WALTHAM 667 Main Street
SHREWSBURY 304 Turnpike Street
BROCKTON At Rt.27 & Pleasant Street

TECH VIDEO CENTERS:
BOSTON 86 Canal Street
BURLINGTON Vinebrook Plaza
MANCHESTER, N.H. K-Mart Shopping Plaza
South Willow Street



(Some items may not be available in the Hifi Bargain Centers)
New Jersey, Connecticut, Michigan and Ohio.

Film listings

These listings are compiled almost a week before theater bookings are final. New shows are often scheduled with little advance notification, and films may run longer than noted. Please call the theater before stopping out, and be advised that sneak previews are common on Friday and Saturday nights. Escapel

BOSTON

ALLSTON CINEMA (277-2140)
214 Harvard Ave.
I: *Cheaper To Keep Her*: Sun.-Thurs. 2, 4, 6:15, 8, 9:45
II: *A Modern Romance*: Sun.-Thurs. 2, 4:15, 6, 7:45, 9:30
Call for new features.
BEACON HILL I, II & III (723-8110)
1 Beacon St.
I: *Richard Pryor in Concert*: Sun.-Thurs. 1, 2:45, 4:30, 6:15, 8, 10
Second Hand Heart: Fri.-Sun. 1, 3:15, 5:30, 7:45, 10
II: *Tess*: Sun.-Sun. Fri., Sat. times — 1, 4, 7:15, 10:30; Sun. times — 1:30, 4:30, 8
III: *Caligula*: Sun.-Sun. 1:15, 4:15, 7:15, 10
CHARLES I, II & III (227-1330)
195-A Cambridge St.
I: *Breaker Morant*: Sun.-Sun. 1, 3:15, 5:30, 7:45, 10
II: *Excelsior*: Sun.-Sun. 1:30, 4:30, 7:30, 10
III: *Outland*: Sun.-Sun. 1, 3:15, 5:30, 7:45, 10
CHERI I, II & III (536-2870)
Dalton St. nr. the Prudential Center
I: *The Four Seasons*: Sun.-Sun. 1, 3:15, 5:30, 7:45, 10
II: *Atlantic City*: Sun.-Sun. 1, 3:15, 5:30, 7:45, 10
III: *Legend of the Lone Ranger*: Sun.-Sun. 1, 2:45, 4:30, 6:15, 8, 10
CINEMA 57 I & II (482-1222)
200 Stuart St.
I: *Bustin' Loose*: Sun.-Sun. 1:15, 3, 4:45, 6:30, 8:15, 10
II: *The Exterminator*: Sun.-Sun. 1:15, 3:30, 5:30, 7:45, 9:50
EXETER THEATER (536-7067)
Exeter St. at Newbury
A Second Chance: Sun.-Sun. 12:30, 2:20, 4:10, 6, 7:50, 9:40
NICKELODEON CINEMA (247-2160)
600 Comm. Ave.
I: *Voyage on Deuce*: Sun.-Thurs. 1:30, 3:15, 5, 6:45, 8:30, 10:15
Polyster: Fri.-Sun. 1, 2:35, 4:10, 5:45, 7:30, 9:15, 11
II: *City of Women*: Sun.-Thurs. 12:25,

2:50, 5:15, 7:45, 10:15
Voyage on Deuce: Fri.-Sun. 1:30, 3:15, 5, 6:45, 8:30, 10:15
PARIS (267-8181)
841 Boylston
Cheech and Chong's Next Movie: Sun.-Thurs. 1:05, 5:30, 10
The Blues Brothers: Sun.-Thurs. 3:05, 7:45
Nice Dreams: Fri.-Sun. 1, 2:45, 4:30, 6:15, 8, 10
PI ALLEY I & II (227-6676)
237 Washington St.
I: *Death Hunt*: Sun.-Thurs. 1:15, 3:30, 5:30, 7:30, 9:45
High Risk: Fri.-Sun. 1:15, 3:30, 5:30, 7:30, 9:30
II: *Emanuelle Around the World*: Sun.-Sun. 1, 3:15, 5:30, 7:45, 10
SAXON (542-4600)
219 Tremont St.
Fear No Evil: Sun.-Thurs. 1, 3:15, 5:30, 8, 10
Savage Harvest: Fri.-Sun. 1, 2:45, 4:30, 6:15, 8, 10

BROOKLINE

CHESTNUT HILL I, II, III, IV & V (277-2500)
Rte. 9 at Hammond St.
I: *The Four Seasons*: Sun.-Sun. 1, 3:25, 5:30, 7:45, 10
II: *Outland*: Sun.-Sun. 1:45, 4:25, 7:25, 9:45
III: *9 to 5*: Sun.-Sun. 1, 3:25, 5:25, 7:45, 9:45
IV: *Breaker Morant*: Sun.-Sun. 1, 3:20, 5:25, 7:45, 10
V: *Legend of the Lone Ranger*: Sun.-Sun. 1:15, 3:25, 5:30, 7:45
CINEMA BROOKLINE (568-0007)
Mon Oncle d'Amerique: Sun.-Thurs. 7, 9:30; Sat., Sun. mat. 4:30
The Stunt Man: Fri.-Sun. 7, 9:30; Sat., Sun. mat. 4:30
CIRCLE CINEMA I, II & III (566-4040)
Cleveland Circle
I: *Nice Dreams*: Sun.-Thurs. 1:45, 7:30, 9:40; Sun. mat. 3:40, 5:30
II: *Bustin' Loose*: Sun.-Thurs. 1:15, 7:40, 9:50; Sun. mat. 3:15, 5:30
III: *Nice Dreams*: Sun.-Thurs. 1:45, 7:30, 9:40; Sun. mat. 3:40, 5:30
COOLIDGE CORNER (734-2500)
290 Harvard St.
I: *Children of Paradise*: Sun.-Tues. 8; Sun. mat. 3:45
A Day in the Country: Sun.-Tues. 7:15; Sun. mat. 3
The Bicycle Thief: Wed., Thurs. 7:45
Juliet of the Spirits: Wed., Thurs. 5:15,



Diane Keaton and Woody Allen in *Play It Again Sam*, at the Harvard Square Theater

9:25
Return of the Secaucus 7: Fri., Sat. 7:30; Sat. mat. 3:35
Between the Lines: Fri., Sat. 5:35, 9:30
Jules and Jim: Sun. 4:10, 7:50
The 400 Blows: Sun. 6, 9:45
II: *Hunter in the Dark*: Sun.-Tues. 7:45; Sun. mat. 3:50
The Adventures of Kyoshiro the Swordsman: Sun.-Tues. 6:15, 10:10
The Last Wave: Wed., Thurs. 7:55
The Shout: Wed., Thurs. 6:15, 9:50
Eight Minutes to Midnight: Fri., Sat. 5:10, 7:20, 9:40; Sat. mat. 3
Bandits vs. Samurai Squadron: Sun. 3:30, 7:20
Zatoichi, the Doomed Man: Sun. 5:45, 10:05

CAMBRIDGE

BRATTLE (876-4226)
40 Brattle St. near Harvard Square
To Have and Have Not: Sun.-Tues. 6, 9:40; Sun. mat. 2:20
Key Largo: Sun.-Tues. 7:50; Sun. mat. 4:10
Calino and Julia Go Boating: Wed.-Fri. 5, 8:30
Melvin and Howard: Sat., Sun. 6, 9:45
Blue Collar: Sat., Sun. 3:55, 7:40
FRESH POND CINEMA (547-8800)
Fresh Pond Shopping Center
I: *Modern Romance*: Sun.-Sun. 7:30, 9:30; Sat. mat. 2; Sun. mat. 2, 3:45, 5:30
II: *Caveman*: Sun.-Sun. 7:25, 9:25; Sat. mat. 2; Sun. mat. 2, 3:50, 5:30
GALERIA CINEMA (661-3737)
5 Boylston Street
From Mao to Mozart: Isaac Stern in China: Sun.-Sun. Call for times.
HARVARD SQUARE THEATER (864-4500)
1434 Mass. Ave.
King of Hearts: Sun. 12:30, 4:20, 8:10
A Thousand Clowns: Sun. 2:15, 6:05, 9:55
Papaya: Mon. 12, 3:50, 7:55
*M*A*S*H*: Mon. 1:55, 5:45, 10
Play It Again, Sam: Tues. 2:05, 5:05, 8:10
The Producers: Tues. 12:30, 3:35, 6:35, 9:40
The Elephant Man: Wed. 3:25, 8
Equus: Wed. 1, 5:35, 10:05
Dr. Strangelove: Thurs. 12:30, 4:15, 8:05
The China Syndrome: Thurs. 2:10, 5:55, 9:45
Star Crazy: Fri. 3:30, 7:35
Blue Collar: Fri. 1:30, 5:30, 9:30
Harold and Maude: Sat. 1, 4:25, 8
The Graduate: Sat. 2:35, 6, 9:35
Coal Miner's Daughter: Sun. 3:30, 7:45

The Buddy Holly Story: Sun. 1:30, 5:40, 9:55
OFF THE WALL CINEMA (547-5255)
15 Pearl St.
Wild in the Streets: Sun.-Tues. 5:50, 7:55, 10
Head: Wed.-Sun. 6, 8, 10; Fri., Sat. midnight shows; Sat., Sun. mat. 4
ORSON WELLES I, II & III (868-3600)
1001 Mass. Ave.
I: *Cocktail Molotov*: Sun.-Sun. 2, 4, 6, 8, 10:05
II: *The Last Metro*: Sun.-Sun. 2:30, 5, 7:30, 9:55
III: *Gal Young 'Un*: Sun.-Sun. 2, 3:50, 5:45, 7:45, 9:45

MIDNIGHT MOVIES

The following theaters screen films Fri. and Sat. at or around midnight. For suburban midnights, see suburban listings.
Exeter Theater: Rocky Horror Picture Show
Harvard Square: Fri.: Here Comes Mr. Jordan; Sat.: The Hunchback of Notre Dame
Orson Welles: Richard Pryor in Concert; The Three Stooges Follies, Part II; Eraserhead.

GOOD DEALS

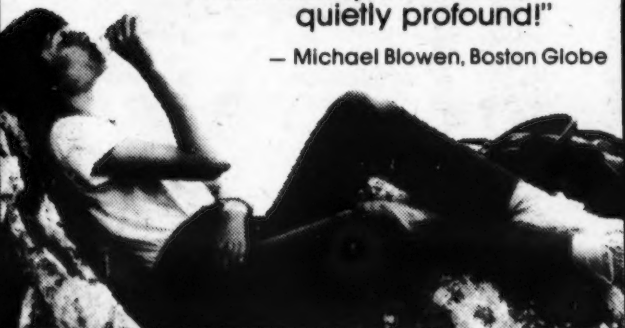
Good deals are subject to change at a moment's notice, so check with the theater before taking off.
Arlington: \$2 for first show of the day, \$1.50 for seniors till 5 p.m.
Arlington, Capitol & Regent: \$1.25 Sun.-Thurs., \$1.50 Fri.-Sat.
Belmont Studio: \$1.50 all times.
Brattle Theater: Discount coupons: Six admissions for \$15.
Cinema Brookline: \$1.75 at all times.
Cleveland Circle: \$2 for first show.
Coolidge Corner: \$2.50 for last show of the night.
Fresh Pond Cinema: \$1.50 all times.
Harvard Square: \$2 till 6 p.m. Mon.-Fri. (except holidays). \$2.50 at midnight. \$3 after 6 and on Sat., Sun. and holidays.
Newton Academy: \$2 for first show.
Nickelodeon: Discount coupons available. 10 admissions for \$25. First show Mon.-Sat. \$2.50.
Off the Wall: \$2.25 Mon.; discount coupons available: five admissions for \$12; discount membership available: \$1 off regular price.
Orson Welles: \$1.50 with a Welles T-shirt Mon.-Tues. Discount coupons too.
Publix: \$1.25 all times.
Somerville, Broadway & Somerville: \$1.25 Sun.-Thurs., \$1.50 Fri., Sat.
West Newton: \$2 for weekend mat.

FILM SPECIALS

ANGRY ARTS FILM SOCIETY screens "Angi Vera" on June 12, 13, and 14 at the Red Bookstore (491-6930), 136 River St., Camb., 7:30 p.m. \$1.75.
BLACK WOMEN ARTISTS' FILM SERIES presents "Sisters: It Expresses Me," at the Melnea Cass Branch YWCA, 140 Clarendon St., Boston, on June 7, 3:30 p.m. Free.
BLACKSMITH HOUSE FILMS (547-6789), 56 Brattle St., Cambridge. June 7, 13, and 14: "Lovers," 8 p.m. \$3.
FRENCH LIBRARY, 53 Marlborough St., Boston (262-2280). June 7: "Le Plaisir," June 12, 13, and 14: "Zero de Conduite" and "Les Mlions." Both at 8 p.m. \$2. June 13: "Les Vacances de M. Hulot," at 2 p.m. \$2.
HARVARD-EPWORTH CHURCH, 1555 Mass. Ave., Camb. (354-0837). June 7: "Wind Across the Everglades," 8 p.m. \$1.50.
INSTITUTE OF CONTEMPORARY ART, (266-5152), 955 Boylston St., Boston. June 9: "Behind the American Dream: I Remember Barbra," and "Vinny's Game," 7:30 p.m. \$2.50. June 11: "Broadway Melody," 6, 8 p.m. (Also on June 14 at 3 p.m.) June 12: "Love Me Tonight," 6, 8 p.m. (Also on June 14 at 5 p.m.)
JOHN F. KENNEDY LIBRARY, Columbia Point, Boston (929-4523). June 8-12: "The Traveling White House: Coverage of President Kennedy's Political and Diplomatic Trips," at 2:30 p.m. June 13: "More Irish than the Irish," 1:30 and 3:30 p.m.
MODERN TIMES CAFE, 134 Hampshire St., Camb. (354-8371). June 7: "The Last Hurrah," June 13, 14: "Adventures of Sherlock Holmes," 9 p.m.
WHERE'S BOSTON? is shown hourly each day at 60 State St. (661-2425). Tix \$1.50-\$3.
BOSTON PUBLIC LIBRARY (536-5400, ext. 231), Rabb Lecture Hall, Copley Sq. June 11: "Best Boy," 7 p.m. Free.
CAMBRIDGE PUBLIC LIBRARY (498-9081), 45 Pearl St., Cambridge. June 9: "City Lights," 7 p.m. Free.
FIELD BRANCH LIBRARY, 826 Cambridge St., Camb. (498-9080). June 11: "City Lights," 7 p.m. Free.
NEWTON FREE LIBRARY, 414 Centre St., Newton Corner (552-7145). June 10: "Blithe Spirit," 7 p.m.
NEWTON FREE LIBRARY, children's films (552-7145), 414 Centre St., Newton Corner. June 9: "The Magic Flute," "Mandy's Grandmother," "Teeny-Tiny and the Witch Woman," 2:30 p.m.
SOMERVILLE PUBLIC LIBRARY, Highland Ave. and Walnut St. (623-5000). June 11: "Dead of the Night," 6:30 p.m. Free.

ORSON WELLES CINEMAS
1001 Mass. Ave., Cambridge 868-3600

"★★★★ A MASTERFUL FILM ...
...the most accurate portrait to date of growing up and out in the 1960's...
Diane Kurys captures the truth of youth in a series of epiphanies that dissolve one into the other with effortless grace ...
... it is a romantic vision tempered by the maturity of a woman who sees the past through a glass, clearly ...delicately balanced, quietly profound!"
— Michael Blowen, Boston Globe



COCKTAIL MOLOTOV

The wonderfully buoyant and joyously free-spirited story of an 18 year old young woman's memorable journey across Europe with her first lover and his inseparable best friend. Set against the turmoil of May 1968 and brilliantly directed by Diane Kurys who first brought us PEPPERMINT SODA, COCKTAIL is the story of "the first 'no' said, the first caress, the first real love story, the age of rebellion, the age where things really begin and everything is possible." Starring Elise Caron, Philippe Lebas, and Francois Cluzet. COCKTAIL is a revelation with an exhilarating sense of life, humor, wit, and charm from one of the world's most gifted young directors.
2:00, 4:00, 6:00, 8:00, 10:05

BEST FOREIGN LANGUAGE FILM

— Boston Society of Film Critics

Truffaut at his very best. A film of exceptional beauty and conviction. Catherine Deneuve gives an exquisite performance. — Janet Maslin, New York Times

Deneuve, Depardieu, Truffaut



The Last Metro

Truffaut's finest film in years is a joyous celebration of the human spirit, of freedom, and of love based on the real stories of the Parisian theatre world during the German Occupation. A famous theatre company's leading lady (Catherine Deneuve) must run the theatre as her Jewish husband, the troupe's director and impresario, (Heinz Bennent) is forced to "flee" Paris. Amid uncertainty and having to make do, the theatre company (with Gerard Depardieu as its new leading man) bands together as a family to struggle and survive. 2:30, 5:00, 7:30, 9:55

"A LOVELY FILM ABOUT A LOVELY WOMAN ... 'GAL' IS A REVELATION!"

— Bruce McCabe, Boston Globe

"GO AND SEE THIS FILM!"

— Kathy Huffhines, Real Paper



GAL YOUNG 'UN

Prohibition days in Florida's piney woods ...

... the peculiar marriage of Mattie and Trax

Florida filmmaker Victor Nunez's heartwarming story of a widow living in backwoods Florida during Prohibition; a woman who falls prey to the none too virtuous designs of a charming local lothario, yet manages to emerge as one of the most beautiful screen heroines in years. Based upon a Marjorie Kinnan Rawlings short story, GAL YOUNG 'UN is a true American original and a joy to watch. 2:00, 3:50, 5:45, 7:45, 9:45

The Late Shows:

Friday and Saturday, June 12 & 13



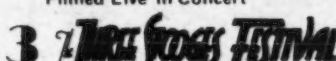
ERASERHEAD

From the director of "The Elephant Man" at 12:00 AM



RICHARD PRYOR

Filmed Live in Concert at 12:00 AM



THE THREE STOOGES FESTIVAL Part II at 12:15 AM

Suburban cinemas

ARLINGTON, Capitol (648-4340)
204 Mass. Ave.

Mon Uncle d'Amérique: Sun.-Thurs. 7, 9:20; Sun. mat. 4:45
Excalibur: Fri.-Sun. 6:45, 9:20; Sun. mat. 4:15, 6:45, 9:20

ARLINGTON, Regent (643-1197)
Medford St.

Caveman: Sun.-Thurs. 7:15, 9:05; Sun. mat. 5
The Howling: Fri.-Sun. 7:15, 9; Sun. mat. 5:30
BRAintree, General I-IV (848-1070)
South Shore Plaza

I: Death Hunt: Sun.-Sun. 1:05, 3:15, 5:10, 7:30, 9:30
II: High Risk: Sun.-Sun. 1:30, 3:30, 5:20, 7:30, 9:30

III: Breaker Morant: Sun.-Sun. 1, 3:15, 5:15, 7:30, 9:35
IV: Nice Dreams: Sun.-Sun. 1:30, 3:25, 5:20, 7:30, 9:35

BROCKTON, General Five (1-588-5050)
Westgate Mall

I: Buster! Loose: Sun.-Sun. 1:15, 3:15, 5:10, 7:30, 9:30
II: The Four Seasons: Sun.-Sun. 1, 3:10, 5:15, 7:30, 9:35

III: Private Benjamin: Sun.-Sun. 1, 3:15, 5:20, 7:30, 9:35
IV: Legend of the Lone Ranger: Sun.-Sun. 1:15, 3:15, 5:10, 7:30, 9:30

V: High Risk: Sun.-Sun. 1:30, 3:30, 5:20, 7:30, 9:30
BROCKTON, Sack I-IV (1-963-1010)
Route 27

I: The Exterminator: Sun.-Sun. 1:30, 3:30, 5:35, 7:40, 9:50
II: The Four Seasons: Sun.-Sun. 1:15, 3:20, 5:30, 7:30, 9:30

III: Outland: Sun.-Sun. 1, 3:10, 5:20, 7:30, 9:40
IV: Fear No Evil: Sun.-Thurs. 1:25, 3:25, 5:25, 7:35, 9:45

Nice Dreams: Fri.-Sun. 1:25, 3:25, 5:25, 7:35, 9:45
BURLINGTON, General I-II (272-4410)
Route 128, exit 42

High Risk: Sun.-Sun. 1:30, 3:30, 5:20, 7:30, 9:30
DANVERS, Sack Six (1-777-2555 or 1-593-2100)
Endicott St.

I: Fear No Evil: Sun.-Thurs. 1:30, 3:30, 5:40, 7:40, 9:45
II: Nice Dreams: Fri.-Sun. 1:20, 3:20, 5:30, 7:30, 9:30

III: Outland: Sun.-Sun. 1, 3:10, 5:20, 7:30, 9:40
IV: Happy Birthday to Me: Sun.-Sun. 1, 3:15, 5:25, 7:35, 9:40

WALTHAM, General I-II (890-1064)
477 Winter St.

I: Modern Romance: Sun.-Sun. 7:30, 9:30; Sat., Sun. mat. 1:30, 3:30, 5:20
II: Cheaper To Keep Her: Sun.-Sun. 7:25, 9:25; Sat. mat. 2, Sun. mat. 2, 3:50, 5:30

WALTON, General I-II (890-1064)
477 Winter St.

I: Modern Romance: Sun.-Sun. 7:30, 9:30; Sat., Sun. mat. 1:30, 3:30, 5:20
II: Cheaper To Keep Her: Sun.-Sun. 7:25, 9:25; Sat. mat. 2, Sun. mat. 2, 3:50, 5:30

WOBURN, Showcase Five (933-5138)
Main St., Middlesex Canal Park

I: The Exterminator: Sun.-Sun. 1, 7:25, 9:45; Sun. mat. 3, 5
II: Buster! Loose: Sun.-Sun. 1:15, 7:20, 9:30; Sun. mat. 3:20, 5:10

III: The Jazz Singer: Sun.-Sun. 2, 7:30, 10; Sun. mat. 4:35
IV: Outland: Sun.-Sun. 2, 7:20, 9:55; Sun. mat. 3, 5

V: The Four Seasons: Sun.-Sun. 1, 7:30, 9:55; Sun. mat. 3:10, 5:15
VI: Nice Dreams: Sun.-Sun. 1:15, 7:30, 9:45; Sun. mat. 3:15, 5:15

IV: Savage Harvest: Sun.-Sun. 2, 7:25, 10
V: The Exterminator: Sun.-Sun. 1, 7:25, 9:45; Sat., Sun. mat. 3, 5

VI: Buster! Loose: Sun.-Sun. 1:15, 7:20, 9:30; Sun. mat. 3:10, 5:10
VII: Outland: Sun.-Sun. 2, 7:20, 9:55; Sun. mat. 4:30

VIII: Legend of the Lone Ranger: Sun.-Sun. 1, 7:25, 9:30; Sun. mat. 3, 5
NATICK, Sack 6 (237-5840)
Rte. 9, opp. Shopper's World

I: Buster! Loose: Sun.-Sun. 1:30, 3:30, 5:30, 7:30, 9:30
II: Fear No Evil: Sun.-Thurs. 1:10, 3:15, 5:20, 7:40, 9:50

III: Excalibur: Sun.-Sun. 1:05, 4, 7:25, 10
IV: Richard Pryor Live in Concert: Fri.-Sun. 1:10, 3:10, 5:10, 7:40, 9:40

The Exterminator: Sun.-Sun. 1:20, 3:20, 5:20, 7:45, 9:45
V: Caligula: Sun.-Sun. 1:15, 4:15, 7:15, 10

VI: The Four Seasons: Sun.-Sun. 1:15, 3:20, 5:25, 7:35, 9:45
NEWTON, Academy (332-2524)
102 Beacon St., Newton Centre

I: Modern Romance: Sun.-Sun. 7:35, 9:30; Sat., Sun. mat. 2, 3:50, 5:45
II: From Mao to Mozart: Isaac Stern in China: Sun.-Sun. Call for times.

NEWTON, West Cinema (964-6060)
1296 Washington St.
Call for features and times.

PEABODY CINEMA (599-1310)
North Shore Center

I: Excalibur: Sun.-Sun. 1:30, 4:15, 7:15, 9:45
II: 9 to 5: Sun.-Sun. 1, 3:10, 5:15, 7:30, 9:40
III: The Four Seasons: Sun.-Sun. 1, 3:10, 5:15, 7:30, 9:35

SAUGUS, General I-II (321-1345)
Route 1

I: Caveman: Sun.-Sun. 2, 3:50, 5:30, 7:25, 9:25
II: Buster! Loose: Sun.-Sun. 2, 3:50, 5:30, 7:30, 9:30

SOMERVILLE, Broadway (625-5316)
81 Broadway

The Boogie Man: Sun.-Thurs. 7; Sun. mat. 5:30
Blood Beach: Sun.-Thurs.
The Howling: Fri.-Sun. 7:15, 9

SOMERVILLE, Somerville (625-1081)
50 Davis Sq.
Caddyshack: Sun.-Thurs. 7
"10": Sun.-Thurs. 9

Excilbur: Fri.-Sun. 6:45, 9:20; Sun. mat. 4:15
STONEHAM, General I-II (438-4050)
Routes 128 and 28

I: Modern Romance: Sun.-Sun. 7:30, 9:30; Sat., Sun. mat. 1:30, 3:30, 5:20
II: Cheaper To Keep Her: Sun.-Sun. 7:25, 9:25; Sat. mat. 2, Sun. mat. 2, 3:50, 5:30

WALTHAM, General I-II (890-1064)
477 Winter St.

I: Modern Romance: Sun.-Sun. 7:30, 9:30; Sat., Sun. mat. 1:30, 3:30, 5:20
II: Cheaper To Keep Her: Sun.-Sun. 7:25, 9:25; Sat. mat. 2, Sun. mat. 2, 3:50, 5:30

WOBURN, Showcase Five (933-5138)
Main St., Middlesex Canal Park

I: The Exterminator: Sun.-Sun. 1, 7:25, 9:45; Sun. mat. 3, 5
II: Buster! Loose: Sun.-Sun. 1:15, 7:20, 9:30; Sun. mat. 3:20, 5:10

III: The Jazz Singer: Sun.-Sun. 2, 7:30, 10; Sun. mat. 4:35
IV: Outland: Sun.-Sun. 2, 7:20, 9:55; Sun. mat. 3, 5

V: The Four Seasons: Sun.-Sun. 1, 7:30, 9:55; Sun. mat. 3:10, 5:15
VI: Nice Dreams: Sun.-Sun. 1:15, 7:30, 9:45; Sun. mat. 3:15, 5:15

Nickelodeon Cinemas

247-2160
600 Comm. Ave.
Boston

Just opp. the
Blandford St. stop on
B.C. Green Line MBTA

IT'S SCENTSATIONAL!

"A VERY FUNNY MOVIE WITH A HIP, STYLIZED HUMOR." —Janet Maslin/NEW YORK TIMES

"Hilarious! POLYESTER is a salacious soap opera... Middle America run amuck."

—David Ansen/NEWSWEEK

"Looks Good. Smells Good."

—Carrie Rickey/VILLAGE VOICE

"POLYESTER offers more honest laughs than 'Airplane'..."

ODORAMA™ is a wondrous screen gimmick."

—Richard Corliss/
TIME MAGAZINE

filmed in
ODORAMA™

SMELLING IS BELIEVING

DIVINE and TAB HUNTER in

Polyester

ROBERT SHAYE and MICHAEL WHITE present JOHN WATERS' POLYESTER
Starring DIVINE and TAB HUNTER with EDITH MASSEY · DAVID SAMSON · MARY GARLINGTON
· KEN KING · MINK STOLE · JONI RUTH WHITE and STIV BATORS as Bo-Bo
Executive Producer ROBERT SHAYE · Music by CHRIS STEIN and MICHAEL KAMEN
Written, Produced, and Directed by JOHN WATERS
A NEW LINE CINEMA PRODUCTION © New Line Cinema Corp. MCMLXXXI



NEW ENGLAND PREMIERE STARTS FRIDAY

John Waters IN PERSON at the Nickelodeon on FRIDAY EVENING!

1:00, 2:35, 4:10, 5:45, 7:30, 9:15, 11:00

Fellini's CITY OF WOMEN

ENDS THURSDAY

12:25 / 2:50 / 5:15

7:45 / 10:15

2 "It's a revelation!... a fascinating 'Voyage' into female fantasies."

—Bruce McCabe, Boston Globe

"A lovely, soft, and marvelously reminiscent journey..."

the ravishingly beautiful Dominique Sanda and the gamin-like Geraldine Chaplin complement each other exquisitely... a movie to savor; to enjoy for its intelligence."

—Frank Dolan, WEEI-AM

Voyage en Douce

Dominique Sanda
Geraldine Chaplin

what women talk about when men aren't around

A film by MICHEL DEVILLE

A Gaumont New Yorker Films Release · 1981

1:30, 3:15, 5:00, 6:45, 8:30, 10:15

SHOWCASE CINEMAS

BARGAIN MATINEE DAILY · FIRST SHOW ONLY \$2.00

CIRCLE 1-2-3 CHESTNUT HILL AVE. CLEVE. CIRCLE - 566-4040

Buster! Loose
Richard Pryor
Nice Dreams
Cheech & Chong
High Risk

LAWRENCE 1-2-3-4 ROUTES 114 AND 495 - TEL. 686-2121

Double Bill!
Blues Brothers
Richard Pryor
Cheech & Chong
Next Movie
Outland
The Four Seasons
Buster! Loose

DEDHAM 1-2-3-4-5-6-7-8 RTE 1 & RTE 128 - EXIT 60 - 326-4955

The Legend of the Lone Ranger
Excalibur
Sean Connery
The Exterminator
Richard Pryor
Buster! Loose

The Alan Alda
The Four Seasons
Savage Harvest
Double Bill!
Caddyshack
"10"

WOBURN 1-2-3-4-5-6 RTE 128 - EXIT 39 & RTE 38 - 933-5330

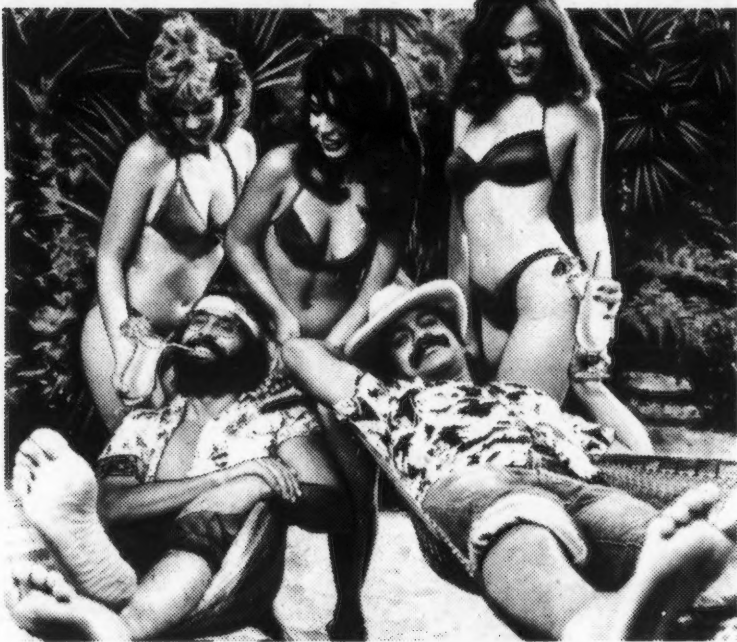
Richard Pryor
Buster! Loose
Neil Diamond
Jazz Singer
Nice Dreams
Cheech & Chong
The Four Seasons
Sean Connery in
Outland
The Exterminator

Please Call Theatre For Screen Times

HEAD
Off the Wall
354-5678

MOVIES

The story of two enterprising young men who make an amazing amount of money selling ice cream.



CHEECH & CHONG'S NICE DREAMS

COLUMBIA PICTURES PRESENTS A C & C BROWN PRODUCTION
"CHEECH & CHONG'S NICE DREAMS"
STARRING CHEECH MARIN & THOMAS CHONG AND STACY KEACH
WRITTEN BY THOMAS CHONG & RICHARD "CHEECH" MARIN ASSOCIATE PRODUCER SHELBY FIDDIS
PRODUCED BY HOWARD BROWN DIRECTED BY THOMAS CHONG



Now Playing

- SACK PARIS**
BOYLSTON ST. - BOSTON
OPN. PHIL. CTR. 267-5181
- SACK CINEMA DANVERS**
593-2100
EXIT 24 OFF RT. 128
- BRAINTREE CINEMA**
50. SHORE PLAZA
848-1070
- SHOWCASE WOBURN**
933-5330
RT. 128 NEAR 93
- CIRCLE CINEMA**
399 CHESTNUT HILL AVE.
CLEVELAND CIRCLE
566-4040
- FRAMINGHAM CINEMA**
RT. 9 SHOPPERS WLD.
235-8020

Why would four guys risk their lives for a weekend in Colombia? We can give you 5,000,000 reasons—all in cash!

HIGH RISK

JAMES BROLIN
ANTHONY QUINN - LINDSAY WAGNER
BRUCE DAVISON - CLEAVON LITTLE - CHICK VENNERA and JAMES COBURN as Serrano and ERNEST BORGNINE as Clint
in a HEMLOCK LEISURE CORPORATION and VACUM INTERPRETS Presentation of a JOSEPH and STEWART RAFFILL FILM
"HIGH RISK" - a CITY FILMS Production - Executive Producer JOHN DAILY - Produced by JOE RAFFILL and GERALD GREEN
Written and Directed by STEWART RAFFILL - A an AMERICAN CINEMA Release

Now Playing

- SACK PI ALLEY 1-2**
237 WASHINGTON ST.
BOSTON 237-8678
- BRAINTREE CINEMA**
50. SHORE PLAZA
848-1070
- FRAMINGHAM CINEMA**
RT. 9 SHOPPERS WLD.
235-8020
- SACK CINEMA DANVERS**
593-2100
EXIT 24 OFF RT. 128
- CIRCLE CINEMA**
399 CHESTNUT HILL AVE.
CLEVELAND CIRCLE
566-4040
- GENERAL CINEMA BURLINGTON MALL**
ROUTE 128 EXIT 42
272-4410

Film strips

compiled by Owen Gleiberman



MOVIE OF THE WEEK: *Raiders of the Lost Ark* (1981). Though the first wave of summer junk movies is upon us, viewers shouldn't despair: no summer season could be a complete waste when it includes the latest movie by technological magician Steven Spielberg. It's been reported that Spielberg used "every trick in the book" to tell this tale of an archaeologist (Harrison Ford) and his perilous search for the Ark of the Covenant — a gold-encrusted chest said to bring invincible powers to anyone who possesses it. Ford's quest is complicated by a band of Nazi explorers seeking to make the Ark part of Hitler's arsenal. George Lucas and Philip Kaufman came up with the story, which Lawrence Kasdan turned into a screenplay; Lucas served as executive producer; and John Williams wrote the score. With Karen Allen, Paul Freeman, John Rhys-Davies, and Ronald Lacey. *Opens Friday, June 12, at Cinema 57, the Assembly Square, and the Chestnut Hill, and in the suburbs.*

A

THE ADVENTURES OF KYOSHIRO, THE SWORDSMAN (1962). The second in a series of samurai films featuring the late Raizo Ichikawa as Kyoshiro, half-caste sword-for-hire and the most arrogant, unflappable superhero this side of Sean Connery's James Bond. This episode culminates with a duel to the death between Kyoshiro and Lord Tajima, the most revered fencing master in all Japan. Kenji Misumi directed. *Coolidge Corner.*

THE ADVENTURES OF SHERLOCK HOLMES (1939). Based on William Gillett's stage play, this is a hastily slapped-together follow-up to the successful *Hound of the Baskervilles*. But Basil Rathbone's Sherlock and Nigel Bruce's Dr. Watson remain definitive. Co-starring Ida Lupino. *Modern Times Cafe.*

ATLANTIC CITY (1981). Working from a droll, sweet-spirited script by playwright John Guare, Louis Malle has fashioned a film that celebrates the tackiness and sublimity of American dreams. Burt Lancaster is Lou, a courtly-looking numbers runner lost in reveries of the past; Susan Sarandon is his beautiful neighbor Sally, who has come to Atlantic City to make a new start as a blackjack dealer. When Lou accidentally inherits thousands of dollars worth of stolen cocaine, he begins to squire Sally around town and live out his dreams of being a big-wheel gangster. It's a slight, rather precious story, but Malle's affectionate sensibility turns it into a grand movie — a movie that insists that the fulfillment of even the junkiest dreams is a sort of miracle. Everything in *Atlantic City* is incongruous, and yet perfectly right. And as the washed-up lowlife who carries himself like a fallen king, Lancaster is at once miscast and completely winning; there is such depth of feeling in his rueful eyes that his petty lusts and heartaches come to seem unimaginably rich. *Cheri, Charles.*

B

BANDITS VS. SAMURAI SQUADRON (1979). Magnetic Japanese super-star Tatsuya Nakadai (currently in Kurosawa's *Kagemusha*) essays the sort of spooky-swordfighter role that made him famous in the '60s (remember him pulling that pistol on Toshiro Mifune in *Yojimbo*?). Directed by Hideo Goshu, whose *Three Outlaw Samurai* is one of the finest recent efforts in the genre. *Coolidge Corner.*

BETWEEN THE LINES (1977). Screenwriter Fred Barron, a graduate of these pages, and director Joan Micklin Silver (*Hester Street*, *Head Over Heels*) have made a badly structured but intermittently entertaining movie. A run-down "alternative" newspaper called the *Back Bay Mainline* becomes the backdrop for two engagingly rumpled love stories: Harry and Abbie (John Heard and Lindsay Crouse) are talented and scruffy; Michael and Laura (Stephen Collins and Gwen Welles) are sick and unhappy. The movie doesn't quite know whether it's set in the '60s or the '70s, and it's hard to tell whether the characters are writers or freeloaders, but it all has an undeniable charm. Some bits of shtick are very funny, and Jeff Goldblum's performance as Max, a free-wheeling rock critic, is a speedy delight. With Jill Eikenberry and, as the bar band in a club sequence, Southside Johnny and the Asbury Jukes. *Coolidge Corner.*

THE BICYCLE THIEF (1949). Having spawned countless imitations, Vittorio De Sica's neo-realist ground-breaker has lost a good deal of its freshness; today it looks schematic, hollow, emotionally somewhat arid. Cesare Zavattini's screenplay, based on a novel by Luigi Bartolini, tells the simple story of an unemployed man in post-war Rome who finds a job as a bill-poster only to have his bicycle, which he needs for the job, stolen as he sticks up an ad for Rita Hayworth in *Gilda*. The innate drama of this unvarnished, documentary-style account was riveting at the time: no one cares about so small a matter as a bicycle theft, the story said, but to this man it is everything. Despite the film's refusal to investigate its hero's character, its emotion-milking plotline and its relative banality (to those accustomed to *Taxi Driver*), *The Bicycle Thief* remains affecting for its performances by non-professionals Lamberto Maggiorani (the man) and Enzo Staiola (his son) and for De Sica's sublime city images: the empty Roman expanses disappear one beyond the other in a portrait of urban loneliness that anticipates Fellini and Antonioni. *Coolidge Corner.*

BLUE COLLAR (1978). The powerful, chillingly pessimistic first film directed by successful screenwriter Paul Schrader (*Taxi Driver*) pounds its points into our

heads. Its scenes are short and punchy, harshly lit in blues and greens, and the throbbing rhythm-and-blues score is counterpointed by the noises of an automobile assembly line. The film feels like propaganda, arriving at what Schrader calls "a specific Marxist conclusion." But Richard Pryor, Harvey Keitel, and Yaphet Kotto, playing autoworker buddies who rob their corrupt union, are backed into a financial corner for the standard crime-story reasons: so we'll root for them, even though they're thieves. *Brattle, Harvard Square.*

THE BLUES BROTHERS (1980). In this grandiose musical-comedy cum demolition-derby, we watch some of the greatest rhythm-and-blues musicians in the world (James Brown, Aretha Franklin, Cab Calloway, Ray Charles, and others) portray janitors, waitresses, preachers, and pawnbrokers. Meanwhile, two white no-talents in sunglasses become superstars by singing old R&B songs. *The Blues Brothers* gives old-fashioned racism a new guise: here it wears the mask of appreciation. The impostors, of course, are John Belushi and Dan Aykroyd, as Jake and Elwood Blues, and they just don't work as a comedy team. But then, it scarcely matters, since they are mostly upstaged by the mammoth destruction effects indulged in by director John Landis (*Animal House*). *Suburbs.*

BROADWAY MELODY (1929). Bessie Love stars in an early musical about a country girl who finds fame on the Great White Way. Directed by Harry Beaumont, this was the first sound film (and hence the first musical) to win an Oscar. Includes "You Were Meant For Me," "Give My Regards to Broadway," and several elaborate set pieces in color (the rest of the movie is in black and white). *Institute of Contemporary Art.*

THE BUDDY HOLLY STORY (1978). A modest, high-spirited, often sappy B-picture with a conventional script by Robert Gittler. But it is propelled to a kind of greatness by Gary Busey's ferar portrayal, one of the most intense, lived-in pieces of acting of the '70s. Busey's hot, unpolished performance creates a new kind of hero, a rock 'n' roller whose stage presence tells us clearly and completely who he is. *The Buddy Holly Story* plays fast and loose with the facts and it lacks life around the edges, but it may be a classic rock 'n' roll picture. *Harvard Square.*

C

CADDYSHACK (1980). With the exception of Rodney Dangerfield, whose bulbous eyes, twitching neck, and virtuous vulgarity are a wonder to behold, Harold Ramis's dimwitted *Animal House* retread is virtually a total loss. Chevy Chase, Bill Murray, Ted Knight, and others rampage through a snobby country club with the veins in their necks standing out, straining to be funny. But it looks as if the filmmakers started shooting long before the script was really finished; there simply aren't enough good jokes, and the few there are are ruined by the tired pacing. With the performers reduced to yelling and mugging in extreme close-up, *Caddyshack* is enough to drive a viewer screaming from the theater. *Suburbs.*

CELINE AND JULIE GO BOATING (1974). Jacques Rivette's funniest, most accessible film is far too long (almost 3½ hours) and sometimes very tedious. But for the most part it's a delightfully convoluted fairy tale — a playful meditation on the art and conventions of storytelling. It even (almost) has a plot: Juliet Berto (Celine) and Dominique Labourier (Julie) have stumbled upon a Parisian "haunted house." Each of them is drawn into the gothic drama acted out within (by Bulle Ogier, Marie-France Pisier and Barbet Schroeder), but they can recall fragments of the experience only when sucking on mysterious, magical candies. There's white magic, undercover work, even a last-minute rescue, and along the way Rivette throws in comedy routines and nightclub acts (Labourier does a first-rate audience-trashing number in white tie and tails) and manages to keep us thoroughly entertained. *Brattle.*

CHEAPER TO KEEP HER (1981). Mac Davis stars as an out-of-work playboy who takes a job with a detective agency that specializes in checking up on philandering husbands. *Alston, suburbs.*

CHEECH AND CHONG'S NEXT MOVIE

- ★★★★ Superb
- ★★★ Good
- ★★ Middling
- ★ Bearable
- A turkey

Films without ratings have not been viewed as we go to press. We intend no judgment.

(1980). Even scruffier, grosser, and patchier than the dope-struck duo's first movie, *Up in Smoke* — and funnier, too. The film, written by the pair and directed by Chong, is simply a single wild day, and an even wilder night, in the lives of our favorite welfare recipients, cruising El Lay in search of good grass, good sex, and the ultimate power chord. There's a great deal of concealed artistry under *Next Movie's* disordered surface — especially in the pacing and construction of individual routines — but the film is bound to be too frenzied, too crude, and, above all, too noisy for some. And that's as it should be. Cheech and Chong have made the first masterpiece in the comedy of cacophony. *Suburbs*.

★★★CHILDREN OF PARADISE (1945). This glorious, epic-length romance of theater life and love in Paris during the 1830s is a landmark of tone and characterization. Moving effortlessly from the tragic to the farcical, it explores crosscurrents between life and art while wistfully evoking an era. Jacques Prevert wrote the superbly literate scripts and Marcel Carne directed with an unflinching feel for rhythm and detail. The extraordinary cast includes Arietty, Jean-Louis Barrault, Pierre Brasseur, and Maria Casares. *Coolidge Corner*.

★★★THE CHINA SYNDROME (1979). This story of a near-disastrous accident in a nuclear power plant and its subsequent cover-up has been directed by James Bridges (*September 30, 1955*) as a noisy thriller full of car chases, SWAT teams, disaster-movie suspense and race-against-time hysteria. One can complain that it's a pretty conventional thriller, without much room for depth of characterization, or even plausibility, and it does stack the deck in favor of its crusading TV-reporter heroes: Jane Fonda, splendid as a red-haired Brenda Starr-type trying to escape her soft-news beat, and Michael Douglas, bearded and fervent, as her politically engaged cameraman. Jack Lemmon's jittery performance as the plant manager is more histrionic than heroic. But most of the film is deft enough to surmount such obstacles with ease. *Harvard Square*.

★★★CITY OF WOMEN (1981). This Fellini film is essentially the same massively scaled egocentric fantasy he's been turning out for years. This time, though, all the usual visual upholstery is held together by a single thematic thread — it's the old saw, "What do women want?" Marcello Mastroianni is the modest, put-upon soul trying to come to grips with a world inhabited by sloganeering amazons. Fellini tries to present men as victims of the sexual confusion brought on by feminism, but his idea of "modern woman" is almost embarrassingly simple-minded; the women are reduced to flesh-and-blood protest posters. The movie is mostly a succession of long, crazed set pieces that don't go anywhere, because there's no "hook" to them — nothing funny or outrageous or especially meaningful. *Nickelodeon*.

★★★COAL MINER'S DAUGHTER (1980). Director Michael Apted and screenwriter Tom Rickman may not have intended their adaptation of Loretta Lynn's autobiography to be a movie extolling marriage, but its best sections — roughly the first hour — are exactly that. Loretta Lynn (very persuasively played by Sissy Spacek), and her husband, Doolittle (Tommy Lee Jones in a beely, sly, good-humored portrayal) came from the hills of Kentucky; the pristine, nearly legendary setting lets the film depict nuptial bliss without leavening it with contemporary cynicism — or schmaltz. Almost everything that happens in the hillbilly sections and in the early days of Loretta's musical career is magical. But when Loretta finally gets to the Grand Ole Opry, the movie falls back on the "agony of fame" clichés that we've seen before in countless show-biz biographies. *Harvard Square*.

★★★COCKTAIL MOLOTOV (1981). Director Dian Kurys zooms in on the shy, sulky heroine of her first film, *Peppermint Soda*, four years later. It's 1968, and Anne (Elise Caron) is now a self-assured woman of 17, who takes off across France and Italy with her exotically lower-class boyfriend (Philippe Lebas) and his best friend (François Cluzet). Keying her story to the political upheavals of May '68, Kurys creates a romantic journey during which the characters chart their own potentialities, limitations, and capacities for feeling. Though most of the revolution goes on without them, they can easily believe that their overripe musings about changing the world are being validated. Kurys indulges her characters' adolescent exuberance, and if the result is somewhat shallow, it's also ironic and affecting. *Orson Welles*.

D

★★★★A DAY IN THE COUNTRY (1936). An extraordinary Jean Renoir film, made in 1936 (the year before *The Grand Illusion*) and never completed; finally it was released as a short in 1946. It is so light, romantic, and endearing (if slightly melancholy) one would never guess its filming was dogged by miserable weather conditions and incessant squabbling amongst its distinguished collaborators: Renoir and assistants Luchino Visconti, Jacques Becker and Henri Cartier-Bresson. Rarely are Renoir's influences so clear — Abel Gance, whose style informs the scenes in which the country lads ogle the Parisian girls through a window, and Laurel and Hardy, after whom Renoir modeled the city men whose ladies the country boys spirit away. Above all, the film looks like the work of the impressionists, especially its painterly river scenes and its view of the women, who could easily have stepped out of a tableau by Renoir's father Auguste. Adapted from a story by de Maupassant. *Coolidge Corner, French Library*.

★★★★DR. STRANGELOVE, OR, HOW I LEARNED TO STOP WORRYING AND LOVE THE BOMB (1963). Stanley Kubrick showed a wicked comic flair in this black comedy about what might happen if some madman — in this case a devilishly funny Sterling Hayden — pushed the button. Superbly performed by Peter Sellers (as the klutzy Captain Mandrake, the miquetoast Adlai Stevenson-lookalike President and the Henry Kissinger-inspired Strangelove), and George C. Scott as the tough-as-nails General Turgidson. Believe it or not, its imagery makes for an elegant study of the relation between masculine aggression and body control. *Harvard Square*.

E

★★★EIGHT MINUTES TO MIDNIGHT (1980). This 60-minute portrait of pediatrician and

anti-nuclear activist Helen Caldicott is packed with more drama and power than most fictional films. Directed by Cambridge-based filmmakers Mary Benjamin and Susanne Simpson, the movie is an unabashedly subjective document of Caldicott's struggle to arouse and inform the public about the terrible medical implications of nuclear power. Yet it's finally as informative as it is partisan — a film that fuses the narrow purposes of propaganda with the broader aims of art. *Coolidge Corner*.

★★★THE ELEPHANT MAN (1980). This film by *Eraserhead's* David Lynch tells the true story of John Merrick, an intelligent but terribly deformed sideshow freak of Victorian England. The screenplay, by Lynch, Christopher DeVore, and Eric Bergren, often waxes sentimental, but the movie doesn't shrink from being a horror picture as well. And the tug-of-war it stirs up in us — between revulsion and sympathy, morbid curiosity and liberal pity — gives the film a disturbing power. Lynch's style captures the look of Dickensian London, and the movie accumulates a dark, subtle power. Yet in spite of a heroic performance by John Hurt — who acts eloquently from inside his elaborate elephant-man makeup — and a surprisingly restrained and precise one from Anthony Hopkins, as Merrick's doctor, the film lapses into pathos in the scenes of guttersnipes attacking Merrick, and in the scenes with Anne Bancroft hamming it up as a grande dame of the theater who befriends the freak. *Harvard Square*.

EMANUELLE AROUND THE WORLD (1981). Laura Gemser has the title role in this piece of global soft-core. *Pi Alley*.

★★★EQUUS (1977). Peter Shaffer's wildly successful play, with its simple-minded outcry against the life of the intellect and its Laingian supposition that insanity is a higher spiritual state, was a bit of a crock to begin with. And while John Dexter's entrancing staging may have camouflaged the play's clichés and silliness a bit, Sidney Lumet's bald, opened-up film version is wholly unsatisfying. The play concerns a

psychiatrist overwhelmed by self-doubt when he attempts to cure a young boy who has blinded some horses. Richard Burton is far too humorlessly intense for the screen, and one leaves wondering why both film and play have skirted what appears to be their real subject: homosexuality. *Harvard Square*.

★★★ERASERHEAD (1977). Art-school graduate David Lynch directed this ugly, snail-paced, hopelessly "cosmic" nightmare movie. Inspired by the city of Philadelphia, this carefully crafted film does create a fully realized world, one that's bleak and horrible, but just familiar enough in its smothering banality to be funny — for a while. Unfortunately, this is also a science-fiction movie of sorts, a perverted parody of 2001 in which alien beings foist a mewling mutant baby upon dread-ridden Henry (John Nance, in the title role) and his equally furtive bride. The baby sure is something to see, with its head like a jellied calf fetus, squirming and blinking and wiggling its disgusting little tongue. At first it's gross but droll, and then just gross; when it becomes diseased, the effect is like coming suddenly upon graphic medical-journal photos. *Orson Welles*.

★★★EXCALIBUR (1981). John Boorman's sumptuous version of the King Arthur legend is one of the most ravishing visualizations of the Age of Chivalry ever to reach the screen. But it takes more than glittering photography to make a spectacle, and though there is plenty to look at in *Excalibur*, there's nothing to believe in. Boorman and co-screenwriter Rospo Pailenberg have trimmed the characters to the bone, and the result lacks the archetypal resonance of satisfying myth-making. The last half, in fact, is just a collection of unrelated set pieces, some of which are absurdly tacky. When we enter a magical ice-palace of knowledge, the set looks like something out of an old Disneyland ride. In the end, the movie belongs to Nicol Williamson, whose entertaining performance as Merlin turns the character into a bitchy eccentric — a cross between Obi-wan

Kenobi and Gore Vidal. *Charles, Fresh Pond, suburbs*.

★★★THE EXTERMINATOR (1981). A low-budget thriller about a Vietnam veteran (Robert Ginty) who stages his own ambushes in New York City. The cast includes Christopher George and Samantha Eggar; directed by James Glickenhaus. See "Trailers." *Cinema 57, suburbs*.

F

★★★THE FINAL CONFLICT (1981). The main attraction of the first two installments of the *Omen* trilogy was the macabre ingenuity of their killings. But director Graham Baker and scriptwriter Andrew Birkin have added something new to the Damien story — *The Final Conflict* has a sectarian lunacy whose logic you almost begin to believe in. As Damien (who is played with sleepy malevolence — the devil as Michael Corleone — by *My Brilliant Career's* Sam Neill) readies himself to become the US ambassador to Britain, and the Christ child is reborn, the film becomes the final Super Sunday of the Apocalypse. But this Armageddon doesn't deliver. *The Final Conflict* is like a Rocky film without the climactic fight. *Fresh Pond, suburbs*.

★★★THE 400 BLOWS (1959). Francois Truffaut's autobiographical first feature is one of the best studies of early adolescence in cinema, and it brought its director immediate international fame. Jean-Pierre Leaud turns in a superb performance as Antoine Doinel, who runs away from his indifferent, bickering family, plays hooky (at the movies, of course), steals a typewriter, and is sent to a camp for juvenile delinquents. Alternating lyrical with quasi-documentary passages, Truffaut has made a film that is extremely touching without ever turning sentimental. Henri Decae's photography — of the streets of Paris, an amusement park, and the countryside — is exquisite, and the final freeze-frame of Leaud's haunted face remains among the most memorable images in screen history.

Coolidge Corner.

★★★THE FOUR SEASONS (1981). If his new movie is any evidence, writer-director Alan Aida may be the new Neil Simon. Examining the ups and downs of a friendship among three middle-aged, middle-class couples, *The Four Seasons* is essentially the same sort of relevant, responsible sitcom that *M*A*S*H* is. It's a bland, mechanical, and, above all, "instructional" reflection of the lives of its (presumably) middle-aged, middle-class audience. Aida has taken the role of the nice guy, and Carol Burnett is his level-headed wife; Jack Weston plays a pernickety dentist, and Len Cariou an insurance man who divorces his wife (Sandy Dennis) and takes up with a sexy blonde (Bess Armstrong). The movie's slick even-handedness undercuts the meaning of the friendships, and the themes don't have any weight; they're just hoops for the characters to jump through. *Cheri, Chestnut Hill, suburbs*.

★★★FREAKY FRIDAY (1976). Jodie Foster is a teenager who switches bodies with her suburban mother (Barbara Harris) for one day in a predictable, pessimistic, and humorless Walt Disney comedy directed by Gary Nelson. *Saxon, Assembly Square, suburbs*.

★★★FROM MAD TO MOZART: ISAAC STERN IN CHINA (1980). An Oscar-winning documentary feature that presents a cross-cultural odyssey nearly as rich and strange as Marco Polo's. Following Isaac Stern on his 1979 tour of China, this masterfully shot and edited film unveils a truly exotic landscape, into which the rubicund Mr. Stern trudges like something out of Rabelais. Traveling from Peking to Shanghai, he gives concerts, visits Chinese gyms and theaters, and holds master classes, in which he plays his students as though they were musical phrases. There's a certain cultural imperialism at work here; both Stern and filmmaker Murray Lerner view themselves as missionaries, bringing the beauty of Western music to a benighted wilderness. But it's genuinely exciting to

Continued on page 26

Indiana Jones—the new hero from the creators of JAWS and STAR WARS.

RAIDERS of the LOST ARK™



PARAMOUNT PICTURES Presents A LUCASFILM LTD Production
A STEVEN SPIELBERG Film

Starring HARRISON FORD

KAREN ALLEN · PAUL FREEMAN · RONALD LACEY · JOHN RHYS-DAVIES · DENHOLM ELLIOTT

Music by JOHN WILLIAMS · Executive Producers GEORGE LUCAS and HOWARD KAZANJIAN · Screenplay by LAWRENCE KASDAN · Story by GEORGE LUCAS and PHILIP KAUFMAN

Produced by FRANK MARSHALL · Directed by STEVEN SPIELBERG · Filmed in Panavision® · DOLBY STEREO · NOVELIZATION FROM BALLANTINE BOOKS · ORIGINAL SOUNDTRACK ON COLUMBIA RECORDS & TAPES

PG PARENTAL GUIDANCE SUGGESTED
SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN

Starts Friday

A PARAMOUNT PICTURE
TM, Copyright © Lucasfilm Ltd. (LFL) MOMXXXX All Rights Reserved

70mm Dolby
SACK CINEMA 57 1-2
200 STUART STREET BOSTON MA 02112

SACK SOMERVILLE
AT ASSEMBLY SQUARE
628-7000

CHESTNUT HILL CINEMA
R.T. 9 at NAWMOUND ST.
277-2500

SHOWCASE DEDHAM
326-4955
ROUTE 1 of 128

SHOWCASE WOBURN
933-5330
RT. 128 NEAR 93

FRAMINGHAM CINEMA
R.T. 9 SHOPPER'S WLD.
235-8020

SACK CINEMA CITY DANVERS
393-2100
EXIT 24 OFF RT. 128

Continued from page 25
watch Stern show these Chinese musicians a range of the musical spectrum they never reach. *Academy, Galeria.*

G

★★GAL YOUNG 'UN (1980). Adapted from a story by Marjorie Kinnan Rawlings, Victor Nunez's independently made feature is set in the Florida backwoods during Prohibition and concerns a solitary widow of means (Dana Preu) who finds herself charmed into marriage by a bootlegging scamp (David Peck). When her new husband brings home a live-in mistress, she begins to plan his comeuppance. A lot of care and thought and integrity obviously went into the project, and Nunez has a strong visual sense; many of his meticulously lit and composed images burn in the memory. But he gives us no real understanding of how this non-sense, poker-faced woman could fall prey to a foolish infatuation. The movie reduces Rawlings's witty story to a somber series of poses, and offers little in the way of humor, joy, or spontaneity. *Orson Welles.*
★THE GRADUATE (1967). Mike Nichols's frothy and very popular story of a boy, a girl, and a Mrs. Robinson has aged badly; the moony Simon and Garfunkel-backed water sequences, Dustin Hoffman's

bumblings (which seemed so perfect way back when), and the sudsy two-lovers-against-the-world plot now seem relics of a more ingenious age. *Harvard Square.*

H

★★HAPPY BIRTHDAY TO ME (1981). The poster for this horror movie promises "six of the most bizarre murders you will ever see," and two of them — especially one involving a succulent shish-kebab dinner — truly are high-class homicides. Unfortunately, the film lacks even the satirical invention to turn its characters — an elite clique of students at a fancy prep school — into a bunch of sniveling snobs. Instead, they're the same damned Archie-comix adolescents who've been bumped off in every fright-flick since *Jaws 2*. Melissa Sue Anderson plays the central character, a sensitive student who with the help of her nice-guy psychiatrist (Glenn Ford) is trying to retrieve repressed memories of an auto accident in which her mother was killed. *Suburbs.*
★★HEAD (1968). Though much of this giddy counterculture romp has dated considerably, it has its moments of barbed wit, aimed — amazingly — at its stars, the Monkees. Mickey Dolenz, Davey Jones, and the others play themselves with the same unabashedly plastic charm they dis-

played on their TV series. Unfortunately, director Bob Rafelson (*Five Easy Pieces*) wasn't content with making a satirical poke at the politics of celebrity-making, and the movie often gets bogged down in neo-Firandellian reality-and-illusion comedy. There is, though, a serious side that sticks: beneath all the solarized photography and general trip-movie nuttiness lies an intense awareness of how Vietnam seeped into the fabric of American life — how it pervaded every aspect of a counterculture pining for a druggy, Day-Glo utopia. With special guest appearances by Jack Nicholson, Victor Mature, Timothy Carey, Frank Zappa, Annette Funicello, and more. *Off the Wall.*
★★HERBIE GOES BANANAS (1980). The fourth in the series of "love-bug" films follows everyone's favorite German car as he stymies the efforts of three hoods to smuggle priceless Incan gold. In one hauntingly moving moment, Herbie locks bumpers with a 1200-pound fighting bull. With Cloris Leachman and Harvey Korman. *Saxon, Assembly Square, suburbs.*
★★★HERE COMES MR. JORDAN (1941). This lighthearted comic fantasy — the model for Warren Beatty's 1978 *Heaven Can Wait* — is one of Hollywood's most engaging flights of fancy. Robert Montgomery plays a prizefighter (the casting alone qualifies the movie as a comedy) sent to Heaven before his time and forced to occupy a new body on Earth. Claude Rains is his pesky guardian angel, the ubiquitous Mr. Jordan. The movie lacks the slickness and the populist

politics of Beatty's version, and it's probably the better for it. *Harvard Square.*
★★HIGH RISK (1981). Cheech and Chong aren't the only ones currently cashing in on drug humor. This new action comedy features James Brolin, Cleavon Little, Bruce Davison, and Chick Vennera as four Americans who travel to Bolivia (on Adios Airlines) to steal \$5 million from a dope ring led by James Coburn. With Ernest Borgnine, Lindsay Wagner, and Anthony Quinn; directed by Stewart Raffill. *Circle, Pi Alley, suburbs.*
★★HISTORY OF THE WORLD — PART I (1981). Mel Brooks's new comedy spoofs the Dawn of Man, Nero's Rome, the Spanish Inquisition, and the French Revolution, with Brooks himself modestly taking on such roles as Moses and Louis XVI. The cast includes — surprise — Dom DeLuise, Madeline Kahn, Harvey Korman, and Cloris Leachman. *Cheri, Assembly Square, Chestnut Hill, suburbs.*
★★★THE HUNCHBACK OF NOTRE DAME (1939). Laboring under pounds of make-up that transform him into a leering gargoyle, Charles Laughton gives a revelatory performance as Quasimodo in William Dieterle's strong (if unimaginative) adaptation of the Victor Hugo novel. Much of the drama is of the stilted, Hollywood-costume-epic variety, but it hardly matters as we watch Laughton transform the shrunken, misshapen hunchback into an astonishingly tender human being. The encounters between Quasimodo and Esmeralda

(Maureen O'Hara) are among the most poignant beauty-and-the-beast scenes ever filmed. *Harvard Square.*
★★HUNTER IN THE DARK (1979). Hideo Gosha, who directed the rousing *Three Outlaw Samurai*, made this big-budget swordfight flick about a roving band of assassins in 18th-century Japan. The cast, which includes Tatsuya Nakadai, Sonny Chiba and Tetsuro Tamba, is top-notch for the genre. *Coolidge Corner.*

★★★IT CAME ... WITHOUT WARNING (1975). The first commercial feature by Canada's David Cronenberg (*The Brood*), originally entitled *They Came From Within*, has scenes that almost justify its grisly reputation. The story concerns a horde of brown, vaguely phallic parasites (synthesized by a scientist bent on liberating people sexually) that goad the inhabitants of a Montreal apartment complex to omnisexual, sometimes murderous orgies. The tone is suggested by a slogan pasted to a doctor's office wall: "Sex is the invention of a clever venereal disease." Some of the numbing denizens of the Starliner Towers — a gleaming, self-contained "environment," complete with shops and medical clinic — are clearly in need of what the parasites can provide, and when they succumb, it's a sort of liberation. Many of the mass-frenzy scenes are too derivative of *Night of the Living Dead*, and there are no real characters, although some of the performers (notably Paul Hampton's ultra-mellow house physician, and Barbara

HARVARD SQUARE THEATRE SUPERFILM CELEBRATION (30)		
June 8	Popeye	12:00-3:50-7:55
Mon.	M.A.S.H.	1:55-5:45-10:00
June 9	Play It Again Sam	2:05-5:05-8:10
Tue.	The Producers	12:30-3:35-6:35-9:40
June 10	Elephant Man	3:25-8:00
Wed.	Equus	1:00-5:35-10:05
June 11	Dr. Strangelove	12:30-4:15-8:05
Thur.	China Syndrome	2:10-5:55-9:45
June 12	Stir Crazy	3:30-7:35
Fri.	Blue Collar	1:30-5:30-9:30
THE LATE SHOW	Fri. June 12 Here Comes Mr. Jordan Batman (Ch. 12)	Sat. June 13 Hunchback of Notre Dame Batman (Ch. 13)
June 13	Harold and Maude	1:00-4:25-8:00
Sat.	The Graduate	2:35-6:00-9:35
June 14	Coal Miner's Daughter	3:30-7:45
Sun.	The Buddy Holly Story	1:30-5:40-9:55

HARVARD SQ., CAMBRIDGE, TEL. 864-4580

Brattle Theatre
40 Brattle Street TR 6-4226

Through Tuesday June 9

TO HAVE AND HAVE NOT
Directed by John Huston.
With Bogart, Lauren Bacall, and Walter Brennan
6:00, 9:40, Weekend Matinee 2:20
and
KEY LARGO
Directed by Jacques Rivette.
With Bogart, Bacall, and Edward G. Robinson
7:50, Weekend Matinee 4:10

June 10-12, Wednesday-Friday

CELINE AND JULIE GO BOATING
"★★★★ - The experience of a lifetime."
- David Thomson, Real Paper
5:00, 8:30

Every Wednesday at the Brattle Theatre — All Seats All Shows \$3.00.
★★★ Discount Coupons Available at our Box Office ★★★

★★★ STAR THEATERS ★★★
West Newton Cinemas 1 & 2
1296 Washington St., Newton
761-6060 961-9211

Mon Oncle d'Amerique
BEST FOREIGN FILM OF THE YEAR AWARD
NEW YORK FILM CRITICS

LA CAGE AUX FOLLES II

ORCHESTRA REHEARSAL
BLACK ORDEALS
ART GARFUNKEL
HERISA RUSSELL
HARVEY KEITEL
A MICHAEL ROSE FILM
RAD TIMING/ A SENSUAL OBSESSION

WIN A TREASURE CHEST OF GIFTS WORTH OVER \$5,000 IN THE RAIDERS OF THE LOST ARK TREASURE CONTEST!



Sponsored by **KISS & SACK THEATRES**



Harrison Ford and John Rhys-Davies. 'RAIDERS OF THE LOST ARK' STARTS FRIDAY

- SACK CINEMA 57 17 700 SHAWMUT ROAD NEWTON 862-1225
- SACK SOMERVILLE AT ASSEMBLY SQUARE 838-7000
- CHESTNUT HILL CINEMA 819 OF HARRISWOOD ST 277-2500
- SHOWCASE DEDHAM 326-8955 SOUTH 1st ST
- SHOWCASE WOBURN 933-3330 81 128 NEAR 93
- FRAMINGHAM CINEMA 819 SHOPPING WLS 235-8020
- SACK CHESTERFIELD DANNERS 503-780 100 70 OFF ST 128

Grand Prize winner will win contents of a remarkable "Treasure Chest" containing jewelry, fashions, furnishings, trips and more valued at over \$5,000!! All prizes provided by merchants of the Billerica, Harborlight, Mystic, Woburn and Assembly Square Malls.

To enter, look for the special "RAIDERS OF THE LOST ARK" display at participating malls or complete entry form below and mail to KISS-108 Medford, MA 02155.

The Grand Prize random drawing will be held at the new Assembly Square Mall in Somerville, Saturday, June 13, 1981 at 2:00PM.

AND...Be among the first 108 people to flash your KISS card from 12-2PM, Saturday, June 6 at the "RAIDERS" display at either the Billerica, Harborlight, Mystic, Woburn or Assembly Square Malls and receive a free pair of tickets to a special KISS-108 showing of "RAIDERS OF THE LOST ARK."

Listen to **KISS fm 108** for details and a complete listing of treasures.

Enter me in the KISS-108, Paramount Pictures Treasure Chest Contest!

RAIDERS of the LOST ARK

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

TELEPHONE (home) _____ (work) _____

S.S.# _____

Entries must be postmarked no later than June 10.

Steele's gimlet-eyed lesbian) are effective parody figures. *Assembly Square, suburbs.*

J

★★★★LA JETEE (1962). A hauntingly beautiful short film, made in France by Chris Marker, about a World War III survivor who travels back in time to meet a destiny he'd never dreamt of. Like Godard's *Alphaville*, this is a science-fiction film that finds its futuristic imagery in the technological surfaces of contemporary society. The movie is composed almost entirely of freeze-frames, but rather than making the story seem unreal, these stills eloquently cast the illusion of having captured tiny moments of "reality." As such, this movie is among the most powerful evocations of the perennial French obsession with time and memory. *French Library.*

★★★★JULES AND JIM (1961). In Truffaut's hands, Henri-Pierre Roche's novel of an impossible triangle becomes at once a paean to love and a bittersweet testament to its futility. One of the loveliest, most absorbing films of the New Wave, it is the most successful embodiment of Truffaut's idiosyncratic style: impassioned yet detached, hurried yet lingering. His poetic recreation of the period surrounding World War I is aided by evocative natural settings, and the romantic melancholy is brought home in the exquisite performances of Oskar Werner and Jeanne Moreau. *Coolidge Corner.*

★★★JULIET OF THE SPIRITS (1965). One of Fellini's prettiest films, this exotic, whimsical, rather fuzzy-headed exploration of a housewife's search for identity is yet another of the director's homages to his wife, Giulietta Masina, who portrays the aging gamine unnerved by the suspicion that her husband is unfaithful. Juliet's search for a self beyond her marriage takes the form of a fantasy journey, a purgation of demons whose extravagant depiction is made all the wilder by Fellini's obvious enthusiasm for his first feature-length experiment in color photography. It all falls apart in the end, for Fellini, seldom very astute psychologically, opts for a pat Freudian resolution that is both unconvincing and anti-climactic. *Coolidge Corner.*

K

★★KEY LARGO (1948). John Huston's workmanlike film of Maxwell Anderson's play about gangsters terrorizing a Key West hotel during a hurricane veers dangerously close to being a message movie, but it's saved by bravura performances: Humphrey Bogart as the ex-soldier examining the nature of courage, Lauren Bacall as the girl examining the nature of Bogie, Lionel Barrymore as her relentlessly lovable father, and, in the film's best portrayal, Edward G. Robinson as the most malignant of the bad guys. Claire Trevor won an Oscar for her performance as Robinson's hard-drinking moll. *Brattle.*

L

★★★THE LAST HURRAH (1958). John Ford's version of the Edwin O'Connor novel about the last days of a corrupt but likable politician (the character is based on Boston's James Michael Curley) is leisurely and occasionally a bit mawkish. But on the whole, it's quite entertaining, due largely to splendid ensemble acting by a corps of spirited troupers: Spencer Tracy, Edward Brophy, Basil Rathbone, Wallace Ford, Jane Darwell, Pat O'Brien, John Carradine, Frank McHugh, Jeffrey Hunter, and Ricardo Cortez. *Modern Times Cafe.*

★★THE LAST WAVE (1977). A skillful, chilling Australian voodoo movie. When Sydney lawyer Richard Chamberlain pursues the case of some aborigines accused of murder, he finds himself assaulted by prophetic dreams and terrorized by native soothsayers. The director, Peter Weir, is good at building tension, but since he's unwilling to admit that this is simply a horror film, he veers toward compulsive horror without ever arriving at it — the movie never pays off. *Coolidge Corner.*

★★★THE LEGEND OF THE LONE RANGER (1981). A limply amusing piece of Americana intended for the young audiences who have always viewed Westerns as a bit of a joke — as old-time melodramas with six-guns. Trotting out every scrap of Lone Ranger mythology, director William A. Fraker has created a harmlessly quaint vision of the Old West. The Lone Ranger (Klinton Spilsbury) and Tonto (Michael Horse) are little more than human icons, traveling over hill and dale to fight Evil; the landscapes they inhabit (photographed with shampoo-commercial lyricism by Laszlo Kovacs) are all part of a West that died a long time ago — a West whose heroes can return only if they no longer mean anything to us. *Cheri, Chestnut Hill, suburbs.*

★★★LOVE ME TONIGHT (1932). Rodgers and Hart's charming operetta about a Parisian tailor (Maurice Chevalier) who falls in love with a princess (Jeanette MacDonald). The numbers include "Mimi" and "Isn't It Romantic," and Rouben Mamoulian's clever direction makes the story a snappy entertainment. *Institute of Contemporary Art.*

M

★★★M*A*S*H (1970). Robert Altman came out of hiding and Ring Lardner Jr. came back from blacklisting (to win an Academy Award for best screenplay) to create this salty, rather dark farce about the irreverent goings-on at an army medical compound in Korea. Its anarchic humor in the face of death spawned countless imitations, but no one except Altman himself could imitate its textured creation of a complete and rather appealing world. With Elliott Gould, Donald Sutherland, Sally Kellerman. *Harvard Square.*

★★★MR. HULOT'S HOLIDAY (1953). The first of Jacques Tati's Hulot films is still the best because it maintains the balance between Tati's complex, graceful gags and his preoccupation with the aridity of modern life. Tati so hates the urban milieu that when he brings the oddly inhuman Hulot to the city, in *Playtime* and *Traffic*, the effect is deadening. Almost devoid of dialogue, *Mr. Hulot's Holiday* sports some great sequences and a touch of nostalgia sorely missed in Tati's later work. *French Library.*

★★MODERN ROMANCE (1981). Albert

Continued on page 28

MOVIES

A Deliciously Euphoric Film
FROM THE DIRECTOR
OF "A MAN AND A WOMAN"



CATHERINE DENEUVE
ANOUK AIMEE

IN A FILM WRITTEN, DIRECTED AND PRODUCED BY
CLAUDE LELOUCH

a Second Chance

with CHARLES DENNER ("Si C'etait a refaire")

FRANCIS HUSTER
JEAN-JACQUES BRIOT
NIELS ARESTRUP Music by FRANCIS LAU

Lyrics by PIERRE BAROUH

A LES FILMS 13 Production Copyright © 1980 United Artists Corp. All rights reserved

PG PARENTAL GUIDANCE SUGGESTED
SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN

United Artists Classics

Exclusive Engagement

Now Playing

Exeter St. Theatre

Copley Square, Boston 536-7067

12:30, 2:20, 4:10, 6:00, 7:50, 9:40

IT'S SCENTSATIONAL!

"POLYESTER offers more honest laughs than 'Airplane'... ODORAMA™ is a wondrous screen gimmick."

—Richard Corliss/ TIME MAGAZINE

"Hilarious! POLYESTER is a salacious soap opera... Middle America run amuck."

—David Ansen/ NEWSWEEK



filmed in
ODORAMA™
SMELLING IS BELIEVING

Polyester

Starring DIVINE and TAB HUNTER

Written, Produced, and Directed by JOHN WATERS

A NEW LINE CINEMA PRODUCTION

© New Line Cinema Corp. MCMXXXI

R

Starts Friday June 12

At A Theater Near You!

"...a cross between 'Lil Abner' and 'The Grapes of Wrath'"
—Rex Reed, Syndicated Columnist



"Robert Blake is kinetic as a Texas drifter, booser and all-out bum"

—Rex Reed
Syndicated Columnist

"Barbara Harris looks great and is genuinely funny..."

Vincent Canby, N.Y. Times



Second Hand Hearts

LORIMAR PRESENTS
A HAL ASHBY FILM
SECOND HAND HEARTS

Music by WILLIS ALAN RAMSEY • Director of Photography HASKELL WEXLER, A.S.C.

Written by CHARLES EASTMAN • Produced by JAMES GUERCIQ

Directed by HAL ASHBY

PG PARENTAL GUIDANCE SUGGESTED
SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN

LORIMAR A PARAMOUNT PICTURE

Copyright © 1981, 1982 by Paramount Pictures Corporation All Rights Reserved

Exclusive Engagement

BEACON HILL

1 Beacon at Tremont 723-8118

1:00-3:15-5:30-7:45-10:00

ACADEMY AWARD WINNER

SENSATIONAL!

"Here is a movie with drama, breathtaking scenery, glorious music plus fun! 'From Mao to Mozart' is a marvelous movie that is upbeat from beginning to wish it wouldn't end."

—Gene Shalit, "The Today Show," NBC-TV

"It's gorgeous, tender and wonderfully provocative."

—David Brudnoy, WNAC-TV



FROM MAO TO
MOZART:
ISAAC STERN
IN CHINA

Produced and Directed by MURRAY LERNER Artistic Supervisor, ALLAN MILLER
A presentation of the HARMONY FILM GROUP Color by MOVIELAB

NOW PLAYING

AN EDDY'S THEATRE
GALERIA
57 BOYLSTON STREET
HARVARD SQ. 643-3737

1:00, 2:45, 4:30,
6:10, 8:00, 9:40

AN EDDY'S THEATRE
ACADEMY TWIN
NEWTON CENTRE
332-2524

SAT & SUN
1:00, 2:45, 4:30,
6:10, 8:00, 9:40,
MON-FRI
8:00 9:40

THE FINEST X-RATED ALL MALE MOVIES NOW IN BOTH CINEMAS 1 & 2

ART 1-2 204 Tremont St. 482-4661

NEW SHOW WEEKLY DIRECT FROM SAN FRANCISCO • CONTINUOUS FROM 10 A.M. •

1 AL PARKER in WANTED with JACK WRANGLER

2 BOYS OF VENICE plus YOUNG LOVERS



THE GAY GUY'S GUIDE

SO. STATION 423-4340

1 - DIRECT FROM NEW YORK - FRED HALSTEAD'S "PIECES OF 8" & "SEXTOOL" & "TRUCK IT" X

2 "U.S.D.A. CHOICE" X

Boston's Best All Male Show!

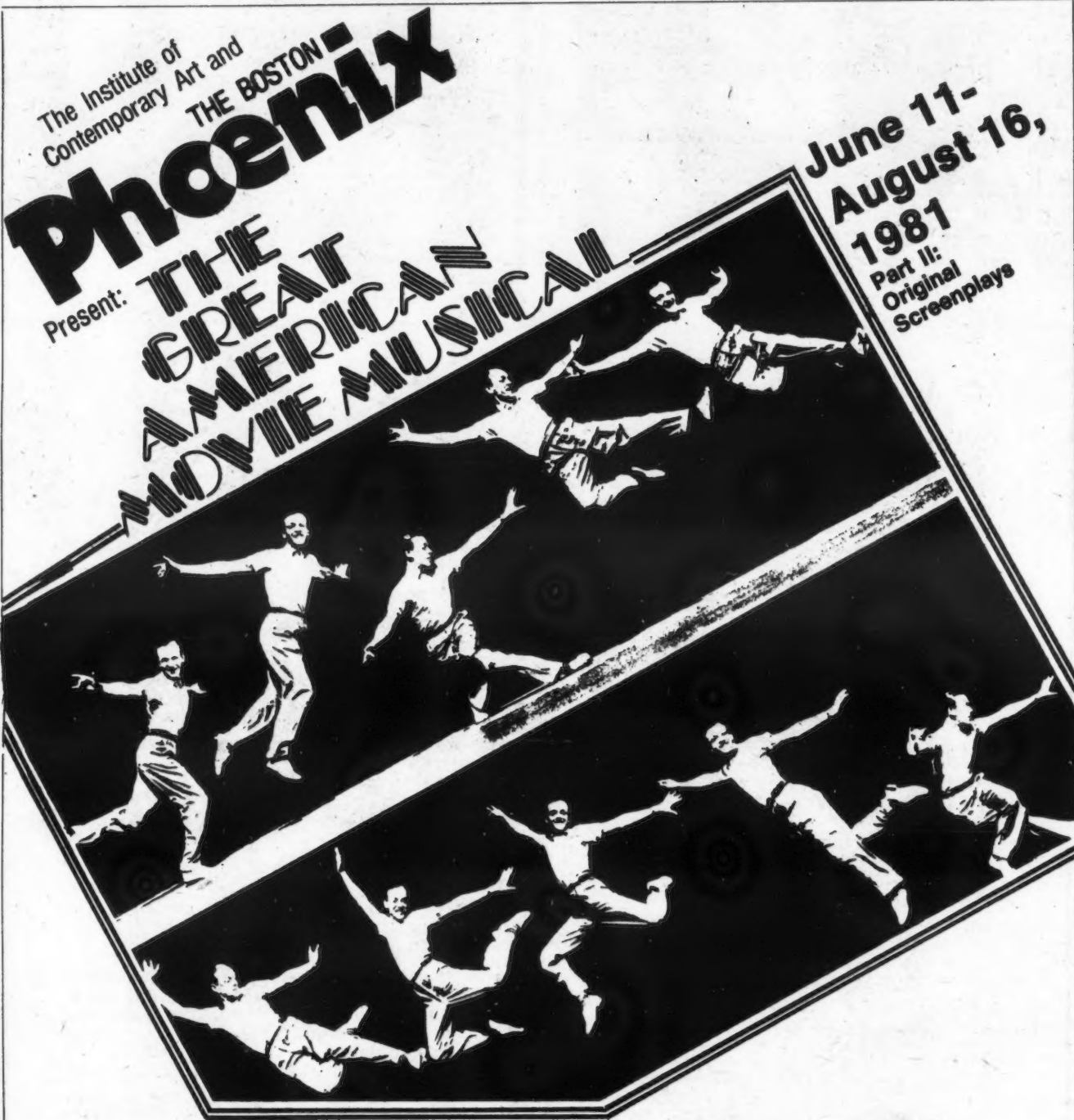


The Institute of Contemporary Art and THE BOSTON PHOENIX

Present: **THE GREAT AMERICAN MUSICAL**

June 11- August 16, 1981

Part II: Original Screenplays



Thursday, June 11 8:00, 8:00 pm
Sunday, June 14 3:00 pm DF

Broadway Melody (1929)
With Bessie Love, Charles King and Anita Page.
Friday, June 12 8:00, 8:00 pm
Sunday, June 14, 8:00 pm DF

Love Me Tonight (1932)
With Jeanette MacDonald, Maurice Chevalier and Myrna Loy.
Thursday, June 18 8:00, 8:00 pm
Sunday, June 21 3:00 pm DF

42nd Street (1933)
With Dick Powell, Ruby Keeler, Bebe Daniels and Ginger Rogers.
Friday, June 19 8:00, 8:00 pm
Sunday, June 21 3:00 pm DF

The Gang's All Here (1943)
With Alice Faye, Edward Everett Horton, Phil Baker and Carmen Miranda.
Thursday, June 25 8:00, 8:00 pm
Sunday, June 28 3:00 pm DF

Swingtime (1936)
With Fred Astaire, Ginger Rogers and Victor Moore.

Friday, June 26 8:00, 8:00 pm
Sunday, June 28 3:00 pm DF

High, Wide and Handsome (1937)
With Irene Dunne, Randolph Scott, Dorothy Lamour and Charles Sickard.
Thursday, July 2, 8:00, 8:00 pm
Sunday, July 5 3:00 pm DF

Poor Little Rich Girl (1936)
With Alice Faye, Jack Haley and Shirley Temple.
Friday, July 3 8:00, 8:00 pm
Sunday, July 5, 4:30 pm DF

One Hundred Men and a Girl (1937)
With Deanna Durbin, Leopold Stokowski and Adolph Menjold.
Thursday, July 9 8:00, 8:00 pm
Sunday, July 12, 3:00 pm DF

The Road to Singapore (1940)
With Bing Crosby, Bob Hope, Dorothy Lamour, Charles Coburn, Anthony Quinn.
Thursday, July 16 8:00, 8:00 pm
Sunday, July 12 4:30 pm DF

Cover Girl (1944)
With Gene Kelly, Rita Hayworth, Phil Silvers, Eve Arden, Otto Kruger.

Thursday, July 16 8:00, 8:00 pm
Sunday, July 19 3:00 pm DF

Meet Me in St. Louis (1944)
With Judy Garland, Margaret O'Brien, Tom Drake, Mary Astor.
Friday, July 17 8:00, 8:00 pm
Sunday, July 19 3:00 pm DF

The Pirate (1948)
With Judy Garland, Gene Kelly, Walter Slezak, Gladys Cooper.
Thursday, July 23 8:00, 8:00 pm
Sunday, July 26, 3:00 pm DF

State Fair (1945)
With Jeanne Crain, Dana Andrews, Dick Haymes, Vivian Blaine.
Friday, July 24 8:00, 8:00 pm
Sunday, July 26 3:00 pm DF

Mother Wore Tights (1947)
With Betty Grable, Dan Dailey, Mona Freeman, Connie Marshall.
Thursday, July 30 8:00, 8:00 pm
Sunday, August 1 3:00 pm DF

Three Little Words (1950)
With Fred Astaire, Vera-Ellen, Red Skelton, Debbie Reynolds.

Friday, July 31 8:00, 8:00 pm
Sunday, August 1 3:00 pm DF

An American in Paris (1951)
With Gene Kelly, Leslie Caron, Georges Guetary, Oscar Levant.
Thursday, August 6 8:00, 8:00 pm
Sunday, August 9 3:00 pm DF

Seven Brides for Seven Brothers (1954)
With Jane Powell, Howard Keel, Tommy Rall, Julie Hayman.
Friday, August 7 8:00, 8:00 pm
Sunday, August 9 3:00 pm DF

Funny Face (1957)
With Fred Astaire, Audrey Hepburn, Kay Thompson, Michel Auclair.
Thursday, August 13 8:00, 8:00 pm
Sunday, August 16 3:00 pm DF

Jailhouse Rock (1957)
With Elvis Presley, Judy Tyler, Mickey Shaunnessy, Vaughn Taylor.
Friday, August 14 8:00, 8:00 pm
Sunday, August 16 3:00 pm DF

New York, New York (1977)
With Liza Minnelli, Robert DeNiro.

Admission:
\$2.50, \$2.00 ICA members;
DF Sunday Double Feature: \$3.50,
\$3.00 ICA members
ICA, 955 Boylston Street, Boston, MA
T-Stop Auditorium 266-5152
Programs and times subject to change.

DF — Double Feature

ICA 955 Boylston Street, Boston, MA 02115 266-5152

Continued from page 27

Brooks's second feature concerns an abrasive, self-obsessed Los Angeles film editor (Brooks) who breaks up with his beautiful girlfriend (Kathryn Harrold), and then changes his mind. In scene after scene, we watch him reason with himself, drive moonily past her house, take drugs, and make impulsive phone calls, all the while gibbering in a hyperbolic form of LA-speak. Brooks's rather oppressive style consists of setting up mundane situations — a Hollywood party or a film-editing session — and sitting on them until the viewer begins to get irritated. When he gradually adds little punchlines and incongruities, you laugh, but more out of gratitude and recognition than from any delight in his wit. And though Brooks's insincere presence is funny in its digressions — especially during a riotous Quaalude scene — his narcissism is alarming; it makes sustaining a sympathetic character impossible. *Fresh Pond, Allston, Academy, suburbs.*

***OUTLAND (1981). Jupiter's chilly volcanic moon, Io, is the setting for this rather disturbing space thriller. Sean Connery plays Federal Marshal O'Neil, an undistinguished lawyer who discovers that Io's company manager (Peter Boyle) has been administering a dangerous amphetamine to his workers to increase production. Instead of pretending that there are great issues at stake, writer-director Peter Hyams spends most of the movie giving us a strangely ironic vision of outer space as a claustrophobic prison — a vision of a bleak present clothed in the future's technological finery. Though it lifts its story from *High Noon*, *Outland* is swift, clean, and suspenseful in a way that *High Noon* never was. And that's because its true subject isn't morality and politics; it's the camera's pursuit of Connery through a world that is utterly remote and yet unnervingly familiar — a future that's a bad dream of today. *Charles, Assembly Square, Chestnut Hill, suburbs.*

***LE PLAISIR (1952). Max Ophüls's anthology of three Guy de Maupassant stories is a study of the gap between pleasure and happiness. In "Le Masque," a woman describes to a doctor how her husband continues to visit their local dance hall despite his age, wearing a mask to hide his wrinkles; "Le Modèle" tells of a young painter who has an affair with a model and ends up marrying her when she cripples herself because of her love for him; and, in the best episode, the poignant "La Maison Tellier," a madame closes her brothel so that she and her girls can attend her niece's first communion. With Madeleine Renaud, Daniel Gelin, Simone Simon, and Danielle Darrieux; narrated by Peter Ustinov. *French Library.*

POLYESTER (1981). John Waters's bid for the big time has already garnered a small place in movie history for bringing Divine, the flaming drag queen of *Pink Flamingos*, cheek to cheek with Tab Hunter, the sanitized golden boy of such vintage '50s pap as *The Girl He Left Behind*. Divine stars as disgruntled suburban housewife Francine Fishpaw; Hunter is Tod Tomorrow, the dreamboat who lights up her life; and Edie Massey — that lovable elephant woman who never, ever brushes with Crest — is featured as Francine's millionaire friend. The movie is being shown with a new gimmick called Odorama, wherein viewers are provided with a scratch-and-sniff card featuring a variety of your favorite smells. *Nickelodeon.*

★POPEYE (1980). By faithfully retaining the physical abnormalities, the monomaniacs, and the fine-drawn, packed frames of a comic strip in his live-action *Popeye*, Robert Altman induces the sense of being shut up in a cuckoo's nest, with the Sterno casualties and pinheads. The swaybacked look of the town of Sweethaven; the casting, make-up, and feats of mimicry in the principal roles (particularly in the performances of Robin Williams and Shelley Duvall, as Popeye and Olive); the literal reproductions of cartoon violence — all this is ingenious and funny. But the movie is so poorly paced, and so witlessly written (by Jules Feiffer), that it waddles along. What's left is pounded to a pulp by Harry Nilsson's music, which is mercilessly banal. *Harvard Square.*

★THE PRODUCERS (1967). Writer-director Mel Brooks may be funniest in his least polished, most uneven film. The story of a daffy crew of down-and-outs who decide to grossly oversell their egregiously musical, let the thing flop and then take the money and run, the picture explodes when the show, *Springtime for Hitler*, catches on. Zero Mostel and Gene Wilder are the schemers, Dick Shawn lends his flair as a rock star with very weird rhythm, and Kenneth Mars resembles a rejuvenated Sid Caesar in the role of a gung-ho Nazi who becomes the toast of Broadway. Unfortunately, the film is not aging well; as its outrageousness fades, its sentimentality becomes more pronounced. *Harvard Square.*

S A SECOND CHANCE (1976). Re-release of a movie by Claude Lelouch (who made *A Man and a Woman*), featuring Catherine Deneuve as an ex-con bringing up her illegitimate son and Amouk Aimee as the woman who wanders into their lives. *Ex-ater.*

SECOND-HAND HEARTS (1981). The latest film by Hal Ashby (*Shampoo*) concerns an oddball couple (Robert Blake and Barbara Harris) and their romantic exploits in Las Vegas. *Bacon Hill.*

★THE SHOUT (1978). Alan Bates, glowering and muttering imprecations, plays a patient in an insane asylum who, like the hero of *The Cabinet of Dr. Caligari*, casts himself and two asylum employees (John Hurt and Susannah York) in the moody horror yarn that is the body of Jerzy Skolimowski's film. Adapted from a Robert Graves short story, this tale-within-the-movie has Bates as a mysterious sojourner who has picked up the power of a lethal shout in the Australian outback; he invades the country house of York and Hurt, seducing her and terrorizing him. Skolimowski wields a fine performance from Hurt, and works visual and aural wonders with the spectacular Devon landscapes and eerily amplified sound effects. But as a story, *The Shout* is trivial, even simple-minded, an empty puzzle movie w.

natural menace never takes us anywhere. **Coollidge Corner.**
★★★SIX SHORTS. A program of six short films by eminent French filmmakers. Included are Renoir's "A Day in the Country"; "Les Mistons," a 1958 Truffaut film about a pack of voyeuristic adolescents; Chris Marker's haunting science-fiction story, "La Jetée"; and Marcel Carne's "Nogent, Eldorado du Dimanche," in which a group of Parisians visit the suburb of Nogent. **French Library.**

T
★★10 (1979). Although lively, observant and sometimes very funny, Blake Edwards's study of male menopause — a sort of *Graduate* for grownups — is ultimately banal. George Webber (Dudley Moore) is a wealthy, Oscar-winning songwriter who drops a stable affair with singer Julie Andrews to pursue the girl of his wet dreams (Bo Derek). In short, he's an over-aged brat, wallowing in middle-aged angst in the comfort of his Beverly Hills manse. Edwards, who was behind the Pink Panther films, is a gifted director of comedy, and the humorous highs in this movie are as inspired and well-timed as the best '30s screwball comedy. As a scenarist, however, he is not so assured. The story is full of absurdities, the resolution is too pat, and the film's worst problem proves insurmountable: how to make palatable so obnoxious a central character. **Suburbs.**
★★A THOUSAND CLOWNS (1965). Herb Gardner's strenuously wacky tale of an off-beat father fighting to retain custody of his smart-alecky but lovable son is swimming in sentiment, and Fred Coe's version plays down the laughs and plays up the tears. But Jason Robards's performance beats the baths, as do Barbara Harris's social-worker-turned-girlfriend, Barry Gordon's know-it-all kid, and especially Martin Balsam's Oscar-winning turn as Robards's successful but haunted brother. **Harvard Square.**
★★THREE STOOGES FESTIVAL. The second part of a midnight retrospective, featuring the kings of hair-pulling comedy. The masterpieces include "Movie Maniacs," "Man in Black," and "Restless Knights." **Orson Welles.**
★★★★TO HAVE AND HAVE NOT (1944). "Just put your lips together and blow," instructs a

sultry 19-year-old Lauren Bacall, and Humphrey Bogart, as a fishing-boat skipper drawn reluctantly (of course) into anti-Nazi intrigue, learns how to whistle. Howard Hawks directed this extremely loose, extremely entertaining Hemingway adaptation with a great deal of verve, and Walter Brennan added his usual endearing if exaggerated support. By the way, the voice doing Bacall's singing belongs to a young crooner named Andy Williams. **Brattle.**

V
VINNY'S GAME (1981). This feature documentary began, innocently enough, as a film about the life of a young welterweight boxer. But directors Adrienne Meisner and Mark Erder ended up more interested in the kid's trainer, Vinny Vecchione, than the kid himself. Shot in Brockton, Massachusetts. See "Trailers." **Institute of Contemporary Art.**
★VOYAGE EN DOUCE (1981). What promises to be a peek at female relationships soon becomes a vestige of a near-defunct genre: the arty soft-core porn film. The movie follows two women (Dominique Sanda and Geraldine Chaplin) as they journey through the French provinces and tell each other of past sexual experiences and present fantasies — all of which are random and disconnected and illustrated by director Michel Deville with a sensuality so languorous it quickly becomes stupefying. **Nickelodeon.**

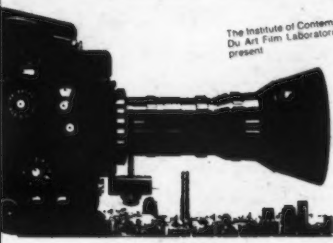
W
★★WILD IN THE STREETS (1968). In this youth exploitation fantasy, Christopher Jones plays Max Frost, a rock star who wields such power among "the kids" that he successfully gets the voting age lowered to 15 and is elected President. The new head of state decrees a mandatory retirement age of 30, and sends everyone over the age

of 35 to concentration camps, where they are administered daily doses of LSD. Soon, all of Congress is on acid. The cast features Shelley Winters as Max Frost's overbearing mom, Hal Holbrook as the liberal senator, and Richard Pryor (in his first screen performance) as Stanley X, Black Power drummer extraordinaire and author of the best-selling "Aborigine Cookbook." Tacky and dated, with a soundtrack of plastic '60s rock, but undeniably amusing. **Off the Wall.**
★★★WIND ACROSS THE EVERGLADES (1958). One of Nicholas Ray's strangest and most remarkable films is this story about a turn-of-the-century Audubon Society worker (Christopher Plummer) who discovers that a gang living in an Everglades swamp are killing tropical birds for their feathers. Venturing into the swamp to save the wildlife, he strikes up a friendship with the gang's leader (Burl Ives), who promises to leave the place if Plummer can find his way out of it. Years ahead of its time in its ecological concerns, the film is both a saga of nature and a story of a mysterious cross-generational friendship. The interesting cast includes Gypsy Rose Lee, George Voskovec, and Tony Galento. **Harvard-Epworth Church.**

Z
ZATOICHI, THE DOOMED ONE (1965). The Boston premiere of an early installment in the entertaining series of Japanese action films about the blind masseur and swordsman Zatoichi (Shintaro Katsu). Directed by Issei Mori. **Coollidge Corner.**
★★★★ZERO DE CONDUITE (1933). Jean Vigo, the son of a French anarchist, was the greatest of anarchist filmmakers, and this short movie, his second (of only four) is the

greatest example of "free cinema." In rough, high-angle shots, Vigo tells the wild tale of a student rebellion at a repressive boarding school. There are scenes of extraordinary eloquence: the dreamy pillow fight, the ensuing slow-motion procession, the antics of a beloved teacher who acts like Charlie Chaplin, the caricature of the sinister official named "Sourpuss." But the film's real power is in its giddy, anything-goes atmosphere, its spontaneity, and its evocation of the fierceness and devotion the children share. **French Library.**

The Institute of Contemporary Art, the Nickelodeon Cinemas, De Art Film Laboratories, The Boston Phoenix, and WBCN present



THE NEW BOSTON CINEMA

May 16 - July 14, 1981

All screenings will be followed by a discussion with the filmmakers.

Tuesday, June 9, 7:30 p.m.

BEHIND THE AMERICAN DREAM

I Remember Barbra (1981) Directed by Kevin Burns. A humorous return to Barbra Streisand's old Brooklyn neighborhood and to people who think they remember her.

Vinny's Game (1981) Directed by Adrienne Meisner and Mark Erder. A full-length documentary shot in Brockton, Massachusetts, which began as a film about a young boxer from his junior year in high school through his first year in college and wound up exploring training, trust, and manipulation.

Admission: \$2.50, \$2.00 ICA Members
ICA, 955 Boylston St., Boston 268-5152


SERVING INTERNATIONAL NATURAL FOODS

Dietz CAFE

669 Centre St. Jamaica Plain
 Information/Takeout 524-9016

Open Daily 12-10
 Except Tuesday
 Sunday 10-10
 Serving Brunch
 10:00- 1:00

Thru June 9



Wild in the Streets

"An instant classic... marvelous!" — N.Y. Times

Starring **Christopher Jones, Shelly Winters, Hal Holbrook** and introducing **Richard Pryor**


A young rock star is elected president, drugs Congress with LSD, and lowers voting age to 15. Plus the hilarious short **Vicious Cycles**

5:50, 7:55, 10:00

Starting Wed. June 10

The Monkees in

HEAD



written and directed by **Jack Nicholson and Bob Rafelson** ("Five Easy Pieces")

"This gem of surrealism, a psychedelic black comedy is a minor classic"

— Boston Globe

"Head is trashy, shallow, glibly cynical, and hugely enjoyable — in short everything we want and expect in our popular culture to be"

— Boston Phoenix

Mon-Fri 6:00, 8:00, 10:00, plus Sat-Sun 4:00, Fri-Sat 12 midnight

Cosponsored by **Take it!** magazine

Off the Wall Cinema
 in a Cafe Atmosphere
 15 Pearl St. Cambridge
 354-5678 recording

one block from Central Square buses
 All shows \$2.25 Monday
 Discount coupons available

EXPERIENCE THE FANTASTIC



CLASH OF THE TITANS

Metro-Goldwyn-Mayer Presents A CHARLES H. SCHNEER Production "CLASH OF THE TITANS"

Starring **HARRY HAMLIN** as Perseus **JUDI BOWKER** as Andromeda **BURGESS MEREDITH** **MAGGIE SMITH** **URSULA ANDRESS** **CLAIRE BLOOM** **SIAN PHILLIPS** **FLORA ROBSON** and **LAURENCE OLIVIER** as Zeus

Creator of Special Visual Effects **RAY HARRYHAUSEN** Music by **LAURENCE ROSENTHAL** Written by **BEVERLEY CROSS**

Produced by **CHARLES H. SCHNEER** and **RAY HARRYHAUSEN** Directed by **DESMOND DAVIS**

PG PARENTAL GUIDANCE SUGGESTED
 SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN

READ THE WARNER BOOK
 METROCOLOR

ORIGINAL SOUNDTRACK ON COLUMBIA RECORDS & TAPES
 © 1981 TMN PRODUCTIONS

DDOLBY STEREO
 IN SELECTED THEATRES

MGM Released thru **United Artists**
 A Transamerica Company

STARTS FRIDAY, JUNE 12

SACK CHERI 1-2-3 50 DALTON OPP. SHERATON BOSTON 536-2870	GENERAL CINEMA CHESTNUT HILL RTE. 9 at HAMMOND ST. 277-2500	SACK CINEMA NATICK 237-5840 ROUTE 9 OPP. SHOPPERS' WLD.	SACK SOMERVILLE AT ASSEMBLY SQUARE 538-7000	SHOWCASE DEDHAM 326-4955 ROUTE 1 at 128	SHOWCASE WOBURN 933-5330 RT. 128 NEAR 93	GENERAL CINEMA PEABODY NO. SHORE SHOP. CTR. 599-1310
---	--	--	--	--	---	---

Bloomsday
1884-1984
 Third annual evening of music, poetry and dramatic readings based on the text of **JAMES JOYCE**
 Jordan Hall - June 16, 1981, ~8 pm.

Walter Pierce presents in the Boston University Celebrity Series



CLEO LAINE & JAMES GALWAY
 JOAN DANKWORTH ORCHESTRA
WED. JUNE 17, at 8 PM
OPERA HOUSE
 539 WASHINGTON ST., BOSTON

SEATS NOW AT BOX-OFFICE
10 AM to 6 PM phone 426-2786
TICKETS ALSO AT BOSTIX

Tickets also at Flute Center, 395A Harvard St., Brookline, Phone 277-0000

PRICES
 \$20.50 — Orchestra; Loges
 \$15.50 — Lower Balcony
 \$10.50 — Upper Balcony

CREDIT CARD CHARGE:
542-3200

Play by play

compiled by John Bush Jones

CLOWN ALLEY. This socially conscious melo-drama-musical counterpoints America's entry into WWII with a tale of opportunism and disillusionment among six Tin Pan Alley types. Martha Moravec's book and lyrics are cleverer than Paul Dedell's tuneful but imitative score, and the show is better than its production. At the Peoples Theater, 1253 Cambridge Street, Cambridge (354-2915), through June 21. Curtain is at 8 p.m. Thursday through Saturday, and at 6 p.m. on Sunday. Tix \$5-\$6; \$1 for seniors.

COCTEAU. Artistic director Neil Armstrong brings his award-winning impersonation of the flamboyant French filmmaker, poet and playwright to the Sunday evening series of the New Ehrlich Theater, 539 Tremont St., Boston (482-6316). Curtain is at 7 p.m. on Sunday (June 14). Tix \$5.

DON'T WALK AROUND IN THE NUDE. Director Bernard Uzan tries to turn this Feydeau one-acter into "Ma Petite Margie," but, unfortunately, French farce does not play well as TV sitcom — despite the seeming appropriateness of the plot, which deals with a deputy's wife who bares her bottom to official visitors. Presented by the French Theater in America at the Suffolk Theater, 41 Temple Street, Boston (842-3200), through June 20. Curtain is at 8 p.m. Wednesday through Friday, and at 6 and 8:30 p.m. on Saturday. Tix \$6.

DRECK/VILE. This purported opera chronicles the travels of "Kurt Vile" and "Bert Dreck" in America; they're accompanied by their girlfriends "Helena Viggie" and "Alotte Lenya." The parody, well received in New York last year, is written and performed by members of the American Repertory Theater, in the Loeb Cabaret at the Loeb Drama Center, 64 Brattle Street, Cambridge (547-8300), through June 13. Curtain is at 11 p.m. Thursday through Saturday. Tix \$4; \$3 for students.

FAMILY VOICES. Complex interactions between mother, father, and son are the stuff of Harold Pinter's latest one-act play, receiving its American premiere from the American Repertory Theater at the Loeb Drama Center, 64 Brattle St., Cambridge (547-8300), June 8 through 22.

Curtain is at 8 p.m. on Monday. Tix \$4; \$3 for ART subscribers.

FROM BLACK AND WHITE INTO COLOR. An image-oriented production of the Boston Mime Theater, at the Institute of Contemporary Art Theater, 955 Boylston Street, Boston (266-8244), June 11 through 27. Curtain is at 8 p.m. Thursday and Friday, at 7 and 9 p.m. on Saturday, and at 7 p.m. on Sunday (June 14). Tix \$5.

GROWNUPS. Satirist Jules Feiffer's newest play tackles the subject of a journalist for whom three generations of loving, caring, and demanding people create irreconcilable tensions. World-premiere production by the American Repertory Theater at the Loeb Drama Center, 64 Brattle Street, Cambridge (547-8300), in repertory through July 11. Curtain is at 8 p.m. Thursday, Friday, and Sunday (June 14), and at 2 p.m. on Saturday. Tix \$6-\$15.

HAPPY ENDINGS. This evening of one-acts by Boston's gay-theater company — comprising Robert Patrick's "My Cup Runneth Over" and Doric Wilson's "Forever After" — attempts to answer the question, "Is a happy ending believable in dealing with gay and lesbian subjects?" Presented by the Triangle Theater Company at the Theater Factory, 367 Boylston Street, Boston (247-9265), June 11 through 27. Curtain is at 8 p.m. Thursday through Saturday. Tix \$4; \$3 for students and seniors.

THE INDIAN WANTS THE BRONX. You'd think the Alley Theater would be sick of Israel Horowitz after staging the complete Wakefield Cycle, but it's tackling a Horowitz oldie-but-goodie this time. At the Inman Square Alley Theater, 1348 Cambridge Street, Cambridge (492-9567), June 11 through 28. Curtain is at 8 p.m. Thursday through Sunday (June 14). Tix \$5; \$4 for students and seniors.

LEAD BALLOON. Workshop production of a new play by G.R. Conrad in the Theater-in-Process series at the Peoples Theater, 1253 Cambridge Street, Cambridge (354-2915), through June 9. Curtain is at 8 p.m. on Monday and Tuesday. Admission by voluntary contribution.

LILY TOMLIN IN "APPEARING NITELY." Tomlin returns with her one-woman evening of comedy and character sketches to the Wilbur Theater, 246 Tremont Street, Boston (423-4008), through June 20. Curtain is at 8 p.m. Monday through Thursday, and at 7 and 10 p.m. on Friday and Saturday. Tix \$5 to \$19.50. (See review in this issue.)

THE LOVER AND THE ROCK GARDEN. These one-acters by Harold Pinter and Sam Shepard, respectively, will run in tandem at the Nucleo Ecletico, 37 Clark Street, Boston (742-7445), through June 27. Curtain is at 8:30 p.m. Wednesday through Saturday. Tix \$5.

MAN OF LA MANCHA. Don Quixote and Sancho Panza take to the woods in this open-air rendition of the musical that pits the idealism of Cervantes against the horrors of the Spanish Inquisition. Presented by the Open Door Theater in the Kettlebowl, at Pinebank Park, Jamaica Plain (524-3118), June 12 through August 1. Curtain is at 8 p.m. Friday and Saturday. Tix \$5; \$3 for children 12 and under.

THE MARRIAGE OF FIGARO. A competent, traditionally fluted production of the stage classic that formed the basis for the better-known Mozart opera may help soothe the increasingly savage breast of the ART subscribership. But the hot-blooded shenanigans of Count Almaviva, Figaro, and assorted ladies left us cold. The production is more elaborate than tight, and the once shocking guerrilla politics of Beaumarchais's play are hardly relevant, let alone scandalous, today. Presented by the American Repertory Theater at the Loeb Drama Center, 64 Brattle Street, Cambridge (547-8300), in repertory through July 1. Curtain is at 8 p.m. Tuesday, Wednesday, Saturday, and Sunday (June 7). Tix \$6-\$15.

1981 FESTIVAL OF ONE-ACT PLAYS. Playwrights' Platform presents, as works in progress, one-act plays by John O'Brien, Patrick Flynn, Barbara de la Questa, GERALYN HORTON, Rae Edelson, Elizabeth Wyatt, David Mauriello, Elaine Cohen, and Don Cohen. At the downstairs theater, 250 Stuart Street, Boston (phone 427-7450 for dates and times of specific plays), June 11 through 21. Curtain is at 7:30 p.m. Thursday through Sunday (June 14). Tix \$3 for first evening; \$1.50 with ticket stub for each additional evening.

RED CROSS. KILLER'S HEAD. MEN BEHIND THE WIRE. and SHH! ... THE NEIGHBORS. Four one-acters (two by Sam Shepard, accompanied by two originals about, respectively, IRA hunger-strikers and battered women) play at the Nucleo II, 216 Hanover Street, Boston (742-7445), June 3 through July 18. Curtain is at 7:30 p.m. Wednesday through Saturday. Tix \$5.

SHEAR MADNESS. Seemingly a hack whodunit set in a Newbury Street hair salon, this saloon entertainment opens up to include the audience as amateur gumshoes. We thought this was silly — though not as silly as the cabaret audience after a few drinks — but, having played more than a year now, it's undeniably popular. In fact, it appears we may never wash this manslaughter out of our hair. At the Charles Playhouse, Stage II, 76 Warrenton Street, Boston (426-5225), indefinitely. Curtain is at 8 p.m. Tuesday through Friday; at 6:30 and 9:30 p.m. on Saturday; and at 3 and 7:30 p.m. on Sunday. Tix \$11-\$14.

SILHOUETTES. Staged reading of a new play by area writer Marjorie Lucier. At the Nucleo Ecletico, 37 Clark Street, Boston (742-7445). Curtain is at 2 p.m. on Sunday (June 7). Tix \$1.50.

SOMETHIN' BREWIN' IN GAINESVILLE. A one-man bluegrass Gospel musical, with music and lyrics by Harry Chapin, that asks the question, "What if Jesus were born 40 years ago in Gainesville, Georgia?" At the Charles Playhouse, 76 Warrenton Street, Boston (426-6912), through July 12. Curtain is at 8 p.m. Tuesday through Friday (except Wednesday at 7:30 p.m.), at 6:30 and 9:30 p.m. on Saturday, and at 3 and 6 p.m. on Sunday. Tix \$9-\$14.

TALLEY'S FOLLY. Lanford Wilson's charmingly sentimental comedy is the second play of a trilogy set in his Missouri hometown. The first, "Fifth of July," currently on Broadway, is a sort of American "Cherry Orchard." This one, as old-fashioned as its 1944 setting, does not aspire to be a whole orchard; its yield is modest but sweet. And so is the Next Move production, featuring Michael Anania's wonderful arc of a Victorian boathouse and lovely performances by Ralph Pochoda and Maryann Plunkett as the unlikely, middle-aged pair over whose complex defenses love finally creeps — like ivy over the peeling latticework of the set. At the Next Move Theater, 1 Boylston Place, Boston (423-5572), through June 13. Curtain is at 8 p.m. Tuesday through Friday, at 5 and 9 p.m. on Saturday, and at 3 and 7:30 p.m. on Sunday. Tix \$9.50-\$11.50.

THEY'RE PLAYING OUR SONG. This is a love story about the makers of Muzak — composer Marvin Hamlisch and lyricist Carole Bayer Sager, to be specific — and the show, with book by Neil Simon and score by the no-longer happy couple themselves, is the theatrical equivalent of Muzak. The dialogue is slick and pappy, the songs are slick and sappy, and if space permitted, the whole thing would be just perfect in an elevator. At the Shubert Theater, 265 Tremont Street, Boston (426-4520), through June 13. Curtain is at 8 p.m. Monday through Saturday, with 2 p.m. matinees on Wednesday and Saturday. Tix \$12-\$25.

TWO BY TWO. No, not the flop Noah's-ark musical of that name by Richard Rodgers, but a revue of love songs from the composer's more successful "South Pacific" and "Carousel," as well as from Lerner and Loewe's "My Fair Lady," Jones and Schmidt's "The Fantasticks," and Bernstein and Sondheim's "West Side Story." At the New Ehrlich Theater, Boston Center for the Arts, 539 Tremont Street, Boston (482-6316), June 11 through July 18. Curtain is at 8 p.m. Thursday through Saturday. Tix \$4-\$7.

THE LAUGHING STOCK
 AN IMPROVISATIONAL COMEDY TROUPE
EVERY TUESDAY
 9pm
 DING HO 13 Springfield St. Cambridge, Mass.
 IMPROVISATIONAL COMEDY REVUE
 MORE INFO PLEASE CALL 783-7296

THE COMEDY CONNECTION
 Boston's Comedy Showcase
Special Late Show
 Sat., 11:00 PM
 Wed. \$3
 Thurs., Sun. \$4
 Fri. & Sat. \$5

648-8700

CHARLES PLAYHOUSE/BACKSTAGE
 76 Warrenton St. Boston
 behind Shubert Theatre & Bradford Hotel

BOSTON UNIVERSITY

Summer Term

OVER 300 DAY AND EVENING COURSES
 SECOND SESSION JUNE 30-AUGUST 7

Evening courses in Computer Science, Communications, Education, Engineering, Mathematics, Psychology, and many other fields, all with schedules designed to fit the busy lifestyle of working Bostonians.

For more information, call (617) 353-4128 or write:

Boston University Summer Term  BP6/9
 755 Commonwealth Ave.
 Boston, MA 02215

NAME _____
 ADDRESS _____
 CITY _____ STATE _____ ZIP _____



Boston University is an equal opportunity institution

"Boston's best new comedy."
 — Boston Globe

HELD OVER!



Slap Happy

Wednesdays 9 PM
 Ryles
 Inman Sq. Cambridge
 876-9336

DON'T MISS
THE MIRACLE



Philip M. Getter
Presents

SOMETHIN'S BREWIN' IN GAINESVILLE

Book by Tom Key and Russell Treyz Music and Lyrics by Harry Chapin

Based Upon the Book
"The Cotton Patch Version of Matthew and John" by Clarence Jordan

starring
Tom Key

The Cotton Patch Pickers

featuring
Scott Ainslie Michael Mark
Pete Corum Jim Lauderdale

Scenery by John Falabella Lighting by Roger Morgan
Musical Director Tom Chapin General Management Theatre Now, Inc. Associate Producer Louis F. Burke Production Stage Manager Mark Rubinsky

Directed by
Russell Treyz

AMERICAN PREMIERE! 6 WEEKS ONLY!
June 4th thru July 12th

BOX OFFICE NOW OPEN!

Tickets Available at the Box Office, Ticketron or Call:

Information: 426-6912 **TELE-TRON (617) 426-8383** Group Sales: 542-3204

Prices & Perf. Schedule: Tues. thru Thurs. Evgs. at 8 P.M.; Sun. at 3:00 & 6:00 P.M.: \$11.00 & \$9.00.
Fri. Evgs. at 8 P.M.; Sat. Evgs. at 6:30 & 9:30 P.M.: \$14.00, 11.00. (Note: Weds. June 10 at 7:30 P.M.)

Please enclose a self-addressed stamped envelope and make checks payable to:
"Charles Playhouse/Gainesville."

CHARLES PLAYHOUSE 76 Warrenton Street, Boston, 02116

THE CHANNEL

BOSTON'S BEST LIVE ROCK

\$10,000
challenge

opening weekend

Fri., June 5
**JOHNNY BARNES
& THE AUTOMATICS
KOREA
SLOW CHILDREN
TRADEMARKS**

Sat., June 6
**CRISIS
THE FANS
THE MAKE
VINNY**

Sun., June 7
**AMERICAN TEEN
THE LONERS
THE MIRRORS
SASS**

Wed., June 10
**Clamshell Benefit
PASTICHE
JON BUTCHER AXIS
TRADEMARKS**

Thurs., June 11
**THE CANCELLED
LIDERS**

\$10,000
CHALLENGE

Fri., June 12
**THE PROBERS
PRIME MOVERS
007
THE MUNDANES**

Sat., June 13
**NERVOUS EATERS
MPC & THE
INSTIGATORS
SONICS
UPSTARTS**

Coming...
**\$10,000 CHALLENGE
THROUGH JUNE**

Thurs., July 2
NIGHTHAWKS

Fri., July 10
MISSION OF BURMA

Sat., July 11
THE CRAMPS

Sat., July 18
DIRTY LOOKS

ADVANCE TICKETS AVAILABLE AT
TICKETRON, STRAWBERRIES, STORE 24
NEWBURY COMICS, OUT OF TOWN
HARBARD SQ.

**25 Necco St.
Boston 451-1905**

Blitz
TECHNISCHE WISSEN, SIEHE ILLU

June 11
GRAND OPENING
featuring
THE INA RAY BAND

June 12
LOU MIAMI & the KOZMETIX

June 20
THE JESSE LEARY BAND

Dance to live music
Wednesdays through Mondays
Tuesday nights
New Wave tapes and video
PLUS
The best vintage rock jukebox in
New England!
Open 3 pm to 1am everyday
293 Commercial Street
Provincetown, MA
Below the Townhouse
DANCE TO LIVE MUSIC

uncle sam's

Lounge & Game Room
Open Wed.-Sun.

298 Nantasket Ave., Nantasket Beach
Positive ID required for alcoholic
beverage
Dress casually information: 925-2585

Sat., June 6

**THE
NEIGHBORHOODS**

**NERVOUS
EATERS**

Thurs. & Fri., June 11 & 12
BEAVER BROWN

Sat., June 13

**PRIVATE
LIGHTNING**

Coming Up
Fri., June 19

**THE ATLANTICS
TRAPPER**

Sat., June 27

RICK DERRINGER

Every Wednesday is 2 for 1 night
Every Thursday
Jumbo Draft Beer
& Vodka Drink Specials
75¢ All Night

Tickets for all events are available through all
TICKETRON outlets - Out of Town
Tickets - Harv. Sq. and the Box Office.
produced by Frank Petrella

JACKS

952 Mass Av, Camb.
Tel. 491-7800

Sat - June 6

**FAT CITY
BLUES BAND**

Sun - June 7

Crockett

Mon - June 8

QUAZGAA

Tues - June 9

Funk Night
featuring
HYPERTENSION

Wed - June 10

The FIRST

Thu - June 11

**LOU MIAMI &
The Kozmetix**
PLUS

SWINGERS RESORT

Fri & Sat - June 12, 13

Stolen Kisses
alias **DAL CODA**

8 TO 10 SPECIALS

Sundays - 2 FOR 1
Mondays - Vodka 75¢
Tuesdays - Domestic Beer 50¢
Wednesdays - 2 FOR 1

**Have Lunch
at Jacks** 11 AM
to 3 PM

Off the record

compiled by Milo Miles

THIS WEEK

★★Gary U.S. Bonds, **DEDICATION** (EMI-America). This is a well-intentioned but doomed attempt to revive Gary U.S. Bonds as a legendary rock star — a legend based mainly on "Quarter to Three," a classic early-'60s party-raver single. Long-time Bonds fan Bruce Springsteen is the prime mover behind *Dedication*. The cover of Moon-Mulligan's "Joll Blon" and the three Springsteen songs sound at home here, though the latter lean more toward the rueful side of *The River* than the care-free pinnacle of "Quarter to Three." And, as we knew all along, Bonds is a glorious shout but an uncomfortable, overblown balladeer, as his treatment of the bathetic "Daddy's Back" by Steve Van Zandt confirms. *Dedication* would have had to be a revelation to serve Bonds well; as it is, the memories were better left undisturbed.

★★Bill Dixon, **BILL DIXON IN ITALY — VOLUME ONE** (Soul Note). A late-blooming jazz trumpeter with a singular career, Bill Dixon was a senior member of the '60s free jazz movement and is now a teacher and composer at Bennington College. This album is his first in 14 years, and it makes a satisfying bridge from his impressive RCA record, *Intents and Purposes*. As befits an avant-garde jazz veteran, Dixon does not fall back on traditional structures; and as befits a composer, he does not simply give everyone in the band his head. The opening "Summer Song/One/Morning," a duet for Dixon's trumpet and Alan Silva's bowed bass (outstanding here), is both lachrymose and grand, a standard Dixon mix. For "Firenze," he moves to piano and employs a muted trumpet lead against open trumpet and tenor to obtain an efflorescent effect. It's a pleasure to know there will be a second volume.

★Junie, 5 (Columbia). Though it scarcely seems possible, Junie Morrison's "Rappin About Rappin" (with lyrics by Teresa Allman) ducks and distorts the challenge of rap style even more than Blondie's "Rapture." The rap itself is a depleted stream of consciousness with none of the sass and insight needed to make it click, and the song's break delivers a snide put-down of the form: "All that sort of rappin anyone can do/Rappin's just not happenin' when it comes to you." Speak for yourself, Junie. Worse, the tantalizing mix of smooth journeyman soul and P-Funk weirdness from last year's *Bread Alone* has separated into humdrum ballads like "I Love You Madly," faceless trappers like "Jarr the Ground," and cute but failed foolishness like "5" ("I'm four and a half and I'll be 5 next year"). *Bread Alone* sold poorly, and 5 makes confused commercial gestures on every cut — it's another offshoot of Parliament/Funkadelic that's withering.

★Chaka Khan, **WHAT'CHA GONNA DO FOR ME** (Warner Bros.). With or without Rufus, Chaka Khan's records pride themselves on a fatuous crossover: the pursuit of backbenchers through the strategy of gloss-out. Khan can seize a number unforgettably, but to spread out for album length, she takes on West Coast post-psychedelic warm-pop and Stevie Wonder's synthesized hemijazz. *What'cha Gonna Do for Me*, produced by eclectic-master Arif Mardin, shows that Khan can muscle her way through any AM style. She tests her limits once, on "And the Melody Lingers On (Night in Tunisia)" where even Dizzy Gillespie's trumpet can't get the better of her.

★★Southside Johnny and the Asbury Jukes, **LIVE/REACH UP AND TOUCH THE SKY** (Mercury/Polygram). Southside Johnny and the Asbury Jukes leave their pretensions to major stardom in the trunk here and get on with a live show that races and cruises with equal skill. "Stagger Lee" and "Back in the USA" don't require any adjustment to roar out of the sock-hop tradition without the double-clutch of irony. Singer Johnny Lyon ends his monumental Sam Cooke medley by harmonizing like the ghost of greasers past on "Bring It On Home to Me." But likewise, nothing has changed for the band — the members were still born too late, and they lack the charisma, sex appeal, and showmanship to overcome reverence for their dated models. After five records, none near to gold, Lyon and his joyless Jukes may be saving up for the last dance.

★★★STAX ORIGINAL BIG HITS, VOLUME 1 (Stax).
★★★STAX ORIGINAL BIG HITS, VOLUME 2 (Stax). These Fantasy reissues come in the record-jacket equivalent of the plain brown wrapper, with no liner notes and errors in the information that's there, but they're still full of some of the most enduring, though forgotten, singles in all soul music — the Soul Children's "The Sweeter He Is" (1969), Mel & Tim's "Starting All Over Again" (1972), Shirley Brown's "Woman to Woman" (1974), and William Bell's "I Forgot to Be Your Lover" (1968). Fantasy owns none of the Stax catalogue previous to 1968, so Carla Thomas has only a minor hit, and, of course, there's no Otis Redding or Sam and Dave at all; these albums draw from the twilight years of Southern soul, when its slower-than-slow gait, gospel faith, and good manners began to lose ground to the fast talk and hard breaks of Sly Stone and the other '70s funksters. You'd never know from listening to these cuts that the musicians and singers were obsolete on release; these are trusting, intimate songs. These performers, on their way up the charts for the last time or the only time, threw their voices to the rafters, the horn section sometimes pulling them

higher, and today, for \$5.98 list, you can tell the world was a better place for it.

PREVIOUS

★★Terry Allen, **SMOKIN THE DUMMY (Fate)**. Terry Allen's music is like the fare at a good natural-foods restaurant: amateurish, self-consciously humble, but a nourishing mixture nevertheless. He works two jobs (and two lives) — painter and sculptor in California, country musician in Texas — with a tension between homy provincialism ("Helena, Montana") and ironic worldliness ("What Happened to Jesus (and Maybelline)?"). Allen puts it all together on "Redbird." It sounds like a borrowed Appalachian ballad with stream-of-consciousness lyrics about death and leaving home, but it feels like a grand, old gesture — snatching a fateful moment out of thin air.

★★★Dennis Brown, **FOUL PLAY** (A&M). Choosing Dennis Brown, a honey-toned ladies' man, for one of the US record industry's semiannual reggae promotions is more sensible than sell-out: Babylon still prefers Daylight Saving to Armageddon Time. Besides, Brown comes out improved, not purged, for major label consumption. Joe Gibbs, a sly, seasoned Jamaican producer, keeps the mix commercial without dampening bass and high-hat cymbal. Brown updates one of his top-ranking nasty love songs, "The Cheater," and shows more variety than usual in his new numbers. The secret star of *Foul Play*, however, is co-producer/keyboardsist Clive Hunt. His "On the Rocks" skillfully matches Bob Marley's chord progression from "Jammin'" with Stevie Wonder's rhythm track from "Master Blaster," and his "Come On Baby" is a modern ska tune that doesn't make a single reference to James Bond or Prince Buster.

★★★Roy Brown, **GOOD ROCKING TONIGHT** (Route 66, import)

★★★Roy Brown, **LAUGHING BUT CRYING** (Route 66, import). Roy Brown is the exemplar of a pre-rock 'n' roll performer in command of all the R&B elements of the music that would conquer the world when Elvis Presley came along. Brown's brand of good rockin' incorporates the rolling of a train, the motions of sex, the swagger of a man bound for success, and the shouts of an all-night party. Because of racism, record company mismanagement, and bad luck, and because he retained a bit too much adult blues in his music, Brown faded around the time "Good Rocking Tonight" became one of Presley's early triumphs. Nevertheless, the high spirits and humor of his singing and guitar work influenced not only Presley, but Chuck Berry, Bo Diddley, and many of the rest of rock's first wave. *Good Rocking Tonight*, which includes more groundbreaking early songs, gets top billing, but there is little to choose between these first-rate Swedish reissues.

★★★John Cale, **HONI SOIT** (A&M). Cale scores big on *Honi Soit* because he's learned how to showcase his obsessions cohesively. His usual songwriter's strengths deliver: "Dead or Alive" is catchy and morbid, his heartfelt cover of "Streets of Laredo" is daring and morbid. But his new, inflammatory rants about war and violent paranoia — though they sound timely, smart, and scary on record — amount to rabble-rousing Sgt. Rock fantasies in concert.

★★★Change, **MIRACLES** (Atlantic). The leaders of last year's Eurodisco resurgence have veered toward high-gloss, progressive R&B ballads and midtempo percolators. No matter: the imagination and panache of producers Jacques Petrus and Mauro Malavasi are still in charge of the changes. They want to prove they can do it all for everyone on the club floor, from twirling guitar and bass tango on "Your Move" to majestic fusion-jazz saxophone on "Stop for Love." For the boy-merges-with-girl numbers, Gordon Grody sobs and croons the part of Nick Ashford to Diva Gray's Valerie Simpson. In fact, *Miracles* wipes out anything Ashford and Simpson have done in years. A deserved hit record.

★Dave Edmunds, **TWANGIN ... (Swan Song)**. An association with Nick Lowe has given Dave Edmunds the recent reputation of an inventive re-worker of rockability and R&B. But Edmunds is much more conservative than the puckish Lowe, and *Twangin ...* is stodgy, curator music. The better known cover song ("Singin' the Blues") and the tougher vocal competition ("Baby Let's Play House"), the lamer Edmunds sounds. Only a couple of obscure tunes worthy of another time around-break the museum mold — John Fogerty's "Almost Saturday Night," for example. This record requires a lot of patience, and that just to hear rougher guitar parts on some oldies.

★★★Joe Ely, **MUSTA NOTTA GOTTA LOTTA** (Southcoast/MCA)

★★The Flatlanders, **ONE ROAD MORE** (Charley, import). Joe Ely's exuberant mix of Western swing, zydeco, rockability, blues, and C&W comes naturally from a West Texas native; a sense of place, and the desire to lose oneself in it, characterizes his best work. *Musta Notta Gotta Lotta*, however, is about breaking out of the home territory, and it's simplified a bit for (they hope) mass consumption. "Road Hawk," for example, is the first dull up-tempo song Ely's recorded. He and the band wear their star clothes well on the title cut, "Dam of My Heart" (where Ely escapes the blues and gets smothered by them anyway), and most of the other songs. Ely is ready to fill any size shoes. He wasn't always, though, as

shown on *One Road More*, a collection of unreleased tracks from the band he shared with two songwriters he covers now, Butch Hancock and Jimmie Gilmore. Ely was under wraps with the Flatlanders, and even if Hancock and Gilmore always showed a flair for words and melody, Gilmore's singing proves that flower cowboys were no more palatable than urban ones.

★★★★Wynonie Harris, **MR. BLUES IS COMING TO TOWN** (Route 66, import). This Wynonie Harris reissue presents an outstanding leader of one of the '40s jazz jump bands that were the transition between big bands and '50s R&B groups. Louis Jordan is the king in this field, but Harris had a voice like railroad steel, and for more than a decade his various small bands chugged through dozens of usually uptempo numbers without resorting to formulas. He is by turns risqué ("Sittin' on it all the Time"), rowdy ("Wine, Wine, Sweet Wine"), and repentant ("My Playful Baby's Gone"). "Blowin' to California," in fact, captures and celebrates the new-found upward mobility of an entire black generation. Mr. Blues is as satisfying as he is neglected. With the Roy Brown records, this is the best of the Route 66 series so far.

★★★Abbey Lincoln, **PEOPLE IN ME (Inner City)**. Abbey Lincoln has crossed the stage as a seductive torch singer, a civil-rights activist of jazz singing, and an actress for television and occasional movies. In the past decade she's been away from the recording studio, and *People in Me*, recorded in Tokyo in 1973 with two Japanese musicians and three members of Miles Davis's band (but not released here until 1979), is her most recent album. Lincoln may be more valuable as writer and programmer than as jazz vocalist, since she can deliver an album with new material that is neither MOR-ballad warhorses nor awkward borrowings from rock. Her talents are evident in a song like "Naturally," an exploration of the superiority of unenhanced female beauty over Revlon packaging that establishes an emotional context for vigorous vocal exploration and which the accompaniment enhance with their own contributions.

★★★★Yo-Yo Ma, **HAYDN CELLO CONCERTOS IN C AND D** (CBS Masterworks). The astonishingly rich tone and phenomenal range of color of Yo-Yo Ma's cello has yet to be completely captured on a record. Still, with his singing line and incomparably eloquent phrasing, he surpasses all competition. The most musically serious of his solo recordings are these lovely Haydn concertos; the high points (the cadenzas) are thrilling. Under Jose-Luis Garcia, the English Chamber Orchestra is just fine. But when will we get to hear Yo-Yo Ma playing the greatest cello music of all — chamber music, Classical and Romantic — in our own living rooms? (Lloyd Schwartz)

★★Barbara Mason, **A PIECE OF MY LIFE** (W.M.O.T.). Recording Mason's first album of note in six years, producer Butch Ingram demands all the little vocal tricks that, in the '60s, gave Philly soul a rival to Diana Ross ("Sad Sad Girl," "Yes I'm Ready"). With a steadier craft than before, Mason inserts an ecstatic up-sweep into her small talk and funks through long talk with low-register song-speech. But Ingram's padded string arrangements obfuscate her delicacy, and his re-make of "Yes I'm Ready" invites a fatal comparison to the original. (Michael Freedberg)

★★★THE 101ERS, **ELGIN AVENUE BREAKDOWN** (Andalucia, import). These are demo-tapes and lousy live recordings of a mid-'70s English band specializing in reworked R&B — forgettable indeed, except that singer Joe Strummer was a rip-snorter even in his pre-Clash days. The 101ers' Chuck Berry and Van Morrison remakes are leaden, and most of the originals don't get off the ground either. The exceptions are "Keys to Your Heart" and, especially, "Let's get a bita-rockin'," where Strummer bites down on the vocal as if it were his last meal. *Elgin Avenue Breakdown* is a warmup for the main event; for Clash fanatics, it's an essential exposure of roots.

★Jim Steinman, **BAD FOR GOOD** (Epic/Cleveland International). Jim Steinman's press kit notes that he was responsible for the "ritual, almost operatic theatricality" of Meat Loaf's *Bat out of Hell* and its tour shows. His solo record is similar teenage Wagner — smug, middlebrow sludge. Steinman never sings a verse once when he can sing it twice, and he's as enraptured with his four melodies as he is with his words (sample: "Surf's up and so am I"). The overblown orchestras and quadrupled vocal tracks clash dramatically with *Bad for Good*'s acned subject matter. It's no crime in rock 'n' roll for an adult to write from an adolescent perspective, but Steinman makes the undefined urges and yearnings of both adolescence and adulthood seem pointless and tiresome and dumb.

★★UB40, **SINGING OFF** (Graduate, import). Strident messages about racism (Billie Holiday's "Strange Fruit") and reactionary British politics ("Madam Medusa") camouflaged by spacy, languid melodies played by a band of bristle-cut whites and dreadlocked blacks. Ho hum, more ultra-progressive ska dance music for ultra-post-moderns. We say it's parsley and doesn't smoke. Stick with UB40's eerie, puzzling single, "The Earth Dies Screaming."

★★★★ Superb
★★★ Good
★★ Middling
★ Bearable
● Aturkey

HELP YOUR BODY FIGHT HERPES

If you have herpes, you are not alone. As many as 25% of all adults may suffer periodic outbreaks of herpesvirus. Between attacks, you have to deal with the social stigma of herpes, traumatized relationships, the fear of transmitting the disease and the psychological stress of anticipating your next outbreak. It's quite a burden to carry.

STRESS AND HERPES

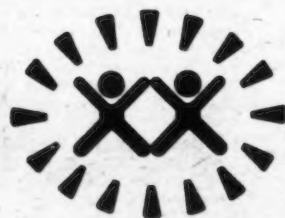
Increasingly, medical research is finding a connection between stress and the onset of a herpesvirus infection. It appears that the very same worry and nervous anticipation you suffer between outbreaks may contribute to bringing on a herpesvirus attack. No doubt, you have experienced herpes outbreaks which seemed determined to ruin your best laid plans. Research is telling us that this is no mere coincidence.

LEARN TO CONTROL HERPES

You may have heard about newly accepted medical techniques which enable individuals to stimulate their body's immune system. Through a positive mental imaging technique, an individual is able to activate the human body's infection fighting agents.

This principle is the basis of a self-instructing audio cassette tape we have developed to help you learn to control your herpesvirus problem. By practicing a few easily learned techniques, you can actually aid your body in fighting herpes. As a benefit, you may experience fewer outbreaks of a lesser severity and enjoy greater peace-of-mind about your physical health.

The tape is entitled "HELP YOUR BODY FIGHT HERPES." It costs \$15.95 plus \$1.50 postage and handling and comes with an explanatory pamphlet. To order yours (confidentiality assured), use the coupon below:



HEALTH CONCEPTS

P.O. Box 422
Harvard, MA 01451

- Payment enclosed or charge my order to:
 Mastercard
 Visa

Account # _____ Exp Date _____
Signature _____



HEALTH CONCEPTS
P.O. Box 422
Harvard, MA 01451

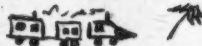
Mr./Mrs./Ms. _____
Address _____ Apt. _____
City/State/Zip _____

CLUBS

Sullivan
Swift's PUB
HARVARD SQUARE

30 Boylston St.
Cambridge, MA 661-9887

Sunday, June 7
Reggae Dance Concert
featuring
LOOSE CABOOSE



Monday, June 8
IIVIDEO CONCERT!!
featuring: TEN YEARS AFTER, THE WHO, CANNED HEAT, RICHIE HAVENS, JOAN BAEZ, JEFFERSON STARSHIP, CROSBY, STILLS, NASH & YOUNG, and more...
continuous from 8 p.m. — NO COVER —
WOODSTOCK LIVES!!
Tuesday, June 9



with special guests
WOOD 'N' STEEL
Shows at 7:30 & 10:30
(Advance Sale)

Wednesday, June 10



SAM & DAVE
Shows at 9 & 11
(Advance Sale)

Thursday, June 11



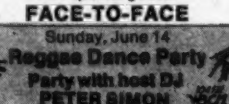
with special guests
THE STEVE GEYER BAND
Shows at 7:30 & 10:30
(Advance Sale)

Friday, June 12



MIDNIGHT TRAVELER
with special guests
HOT ACOUSTICS
(formerly Gary Bertz & Alyce's Violin)

Saturday, June 13



The Atlantics
with special guests
FACE-TO-FACE
Sunday, June 14

Reggae Dance Party
Party with host DJ
PETER SIMON

Monday, June 15

THE RUBIES
Tuesday, June 16

BUDDY GUY AND JUNIOR WELLS
with special guests
Shows at 7:30 & 10:30
(Advance Sale
(tickets purchased for 6/4 will be honored))

Wednesday, June 17



A rare solo appearance of
TAJ MAHAL
Shows at 8 & 10:30
(Tickets on sale now!!)

Thursday, June 18

NERVOUS EATERS
with special guests
PLANET STREET
Friday & Saturday
June 19 & 20

Tuesday, June 30
the original
THE VENTURES
Shows at 7:30 & 10:30
(Advance Sale)

Advance tickets for any concert events available at the Box Office Ticketron Out-JTown, Elise's, Concert Charge (426-8181) & Store 24.

RYLES

Enjoy
Mainstream Jazz
with
The
Mike Metheney
Quartet
Every Sunday and
Monday in June
(downstairs level)

UPSTAIRS
Sun., June 7 **LEON COLLINS**
JAZZ TAP REVUE
Mon., June 8 **STEVE HUNT**
TRIO
Tues., June 9 **ROBIN WALSH**
Wed., June 10 **SLAP HAPPY**
Thurs., June 11 **BUNNY SMITH**
JAZZ CONCERT
Fri. & Sat.,
June 12 & 13 **TANELORN**

RYLES

CAFE BAR • 876-9330
INMAN SQUARE, CAMBRIDGE

DOWNSTAIRS
Sun. & Mon., June 7 & 8 **MIKE METHENEY QUARTET**
Tues. & Wed., June 9 & 10 **ED PERKINS TRIO**
Thurs., June 11 **FERNANDO ARNO TRIO**
Fri. & Sat., June 12 & 13 **HERMAN JOHNSON QUARTET**

DANCING NIGHTLY AT AHMED'S

HAPPY HOUR 9-10 P.M.

9 P.M.-1 A.M. SUN., TUES., WED.
9 P.M.-2 A.M. THUR - SAT

96 Winthrop St., Harvard Sq., 547-9382

Sundays Golden Oldies Mondays Private Parties



frolies

ROCK ON THE OCEAN
SALISBURY BEACH
MASSACHUSETTS

Thurs., June 11
Beer Blast
25c DRAFT
STRIDER'S WRATH
Fri., June 12
IMAGE
with
STRIDER'S WRATH

Sat., June 13
The Band That's Banned
at Hampton Beach
See him now at Frolies
Last Chance before his
Southern tour
JAMES MONTGOMERY
Playing his hit
"Marvelous Marvin"

Coming
Fri. & Sat., June 19 & 20
I.T.M.B.
Fri., June 26
JON BUTCHER AXIS
Sat., June 27
OAK

Fourth of July Weekend
with **THE MEETINGS**
(617) 465-8400

Art listings

GALLERIES

AHMED'S GALLERY LOUNGE (976-5200)

96 Winthrop St., Camb. Nightly from 5 p.m.
Through June 25: works by Francesca Bini, Carla Golembe, and Rita Leviten.

ALIANZA (262-2385)

140 Newbury St., Boston. Mon.-Sat. 10, Wed. till 8. Through June 20: "Skyscapes — Contemporary Quilts and Ceramics," fiber and porcelain art by Sally Thurston.

ALPHA GALLERY (538-4465)

121 Newbury St., Boston. Tues.-Sat. Through July 3: works by Pat Keck, Annelies Pruisken, Paola Savarino, and Heidi Whitman.

ART ALIVE GALLERY (459-2139)

200 Merrimack St., Lowell. Through July 7: "A Midsummer Night's Dream: Works of Fantasy."

BAAK GALLERY (354-0407)

59 Church St., Camb. Mon.-Sat. 9-6, Thurs. till 8. Through June 13: paintings, prints, and mixed-media works by Safet Zec.

BAGATELLES (429-7434)

841 Washington St., Holliston. Wed.-Sun. 12-5, Thurs. till 7:30. Through June 27: "Crafts for the Home."

BATES GALLERY (266-1386)

731 Harrison Ave., Boston. Mon.-Fri. 9-5. Through Aug.: sculpture by Uri Levi and pastel paintings by Leslie Miller.

BETSY VAN BUREN GALLERY (354-0304)

290 Concord Ave., Camb. Wed.-Sat. 11-5. Through June 17: "Visual Paradigms," by Jody Klein.

BOSTON CENTER FOR THE ARTS (426-7700)

539 Tremont St., Boston. Daily 11-4 and by appt. Through June: works on paper by April Eve Hankins. Also "A Common Thread," work in fabric and handwoven cloth by Joan Romaniello and Laurie Carlson.

BOSTON PUBLIC LIBRARY (536-5400)

Copley Sq. Mon. 1-5 p.m., Tues.-Thurs. 9-9, Fri. and Sat. 9-5. Through June 30: "Choice Sampling."

BROMFIELD GALLERY (426-8270)

30 Bromfield St., Boston. Mon.-Sat. 12-6. Through June 19: recent paintings of local landscapes by Michael Dowling.

BUNNELL FRAME SHOP (266-6193)

166 Newbury St., Boston. Mon.-Fri. 9-5, Sat. 10-4. Through June 30: 19th-century Japanese woodcuts and stencils.

CAMBRIDGE ARTS COUNCIL (498-9033)

57 Inman St., Camb. Mon.-Fri. 9-5. Through Aug. 1: photographs by William Edward Smith and drawings by Martha Cain.

CENTER AND MAIN GALLERY (283-2339)

108 Main St., Gloucester. Tues.-Sat. 10-4. Through June 13: "Full Circle," an exhibition of pottery and handprinted potato textiles and paper.

CHILDREN'S ART CENTER (536-9666)

36 Rutland St., Boston. Through July 10: monographs by Meri Adelman.

CLARK GALLERY (259-8303)

Lincoln St., Lincoln. Through June 27: sculptures and models for architectural commissions, by Michio Ihara.

CLEMENS GALLERY

66 Leavitt St., Hingham Mon.-Thurs. 9-9, Fri. and Sat. 9-6. Through June 30: "Mythical Creatures," ceramics and drawings by Syma.

CONCOURSE ART GALLERY (227-3956)

State Street Bank and Trust Co., 225 Franklin St., Boston. Mon.-Fri. 10-5. Through June 26: "The Sum of the Part," 19th- and early-20th-century group photographs from the collection of the Society for the Preservation of New England Antiquities.

COPLEY SOCIETY OF BOSTON (536-5049)

158 Newbury St., Boston. Tues.-Sat. 10-5. June 12-July 2: spring members show.

CREIGER SESEN ASSOCIATES INC. (426-8407)

10 Post Office Sq., Boston. Mon.-Fri. 9-5. Through July 31: group exhibition of contemporary portraits.

CUTLER/STAVANOS GALLERY (482-4151)

354 Congress St., Boston. Through June 20: works in bamboo and fabric, by Mario Kon.

DONNELLY & STUX GALLERY (267-7300)

36 Newbury St., Boston. Tues.-Sat. 10-5:30 or by appt. Through June 20: painted work by Jo Sandman.

EARTHRIGHT (266-8617)

249 Newbury St., Boston. Tues.-Sat. 11-6, Sun. 1-5. Through June 30: pencil drawings from "The Joy of Sex," by Chris Foss.

FRAMERS' WORKSHOP (734-4995)

200 Washington St., Brookline. Mon.-Thurs. 10-9, Fri., Sat. 10-6. Through June 20: surrealist work by Julian Land.

FRAMEWORKS (868-5797)

1967 Mass. Ave., Camb. Mon.-Sat. 10-6, Tues.-Thurs. till 9. Through June 28: original art work by the staff.

FRIENDS GALLERY (547-1267)

383 Huron Ave., Camb. Tues.-Sat. 10:30-4:30. Through June 13: pictorial wall quilts by Rhoda Cohen.

GALLERY AT JOEL BAGNAL, GOLDSMITH (235-8266)

591 Washington St., Wellesley. Tues.-Sat. 10-5. Through June 13: metals and enamels by Robert Mitchell, William Neumann, John Reynolds, and Douglas Steakley.

GALLERY AT THE PIANO FACTORY (536-2822)

791 Tremont St., Boston. Tues.-Sun. 3-7. Through June 14: paintings by Gay Lynette Morris.

GALLERY IN THE SQUARE (426-8616)

665 Boylston St., Boston. Through June 15: new paintings by Gino Hollander. Through June 30: group show of recent graphics by Will Barnett, Erie, Jamie Wyeth, and Agam.

GALLERY 355 (536-7650)

355 Boylston St., Boston. Mon.-Fri. 9-4, Sat. 11-4. Through June 26: works on paper by Marilyn Tarlow.

GALLERY OF WORLD ART (332-1800)

210 Needham St., Newton Upper Falls. Mon.-Sat. 9:30-5:30. Through June 13: Watercolors by Mary Holzwasser.

GALLERY 1207 (332-1120)

1207 Centre St., Newton Centre. Daily 10-5:30

or evenings by appt. June 11-July 11: large-scale paintings and drawings by Cynthia M. Garrett. Opening reception June 11, 6-9 p.m.

GALLERY ZENA (267-7585)

252 Newbury St., Boston. Wed., Thurs. 12-7:30; Fri.-Sun. 12-6. Through June 28: "Ancient Shapes — Modern Forms," works by Susan Struss and Susan Saitzer-Drucker.

THE GLASS VERANDA (267-3779)

36 Newbury St., Boston. Through June 30: recent works of Jack Wax.

GRAPHICS 1 and GRAPHICS 2 (266-2475)

168 Newbury St., Boston. Mon.-Sat. 9:30-5:30. Through June 24: etchings and watercolors by Warrington Colecott.

HELEN BUMPUS GALLERY

Duxbury Free Library, Duxbury. Mon.-Thurs. 10-9, Fri., Sat. 10-5. Through June 10: paintings, etchings, and scrimshaw by Laurence E. Vienneau Jr.

HELEN SHILLEN GALLERY (482-9866)

354 Congress St., Boston. Wed.-Sat. 12-5 and by appt. Through June 20: works by Martha Cain, Mary Spencer, and Rachel Wheeler.

INSTITUTE OF CONTEMPORARY ART (266-5152)

955 Boylston St., Boston. Through June 28: "Boston Now: Abstract Painters."

KOLBO GALLERY (731-8743)

435 Harvard St., Brookline. Sun.-Wed., 10-6, Thurs. 10-8, Fri. 10-4. Through June 19: serigraphs by Beatrice Wool.

JEWISH YOUTH ADULT CENTER (566-5946)

1120 Beacon St., Suite 16, Brookline. Through June 30: watercolor by Richard Siegal.

MAGNUSON LEE GALLERY (262-5252)

8 Newbury St., Boston. Tues.-Sat. 10-5. Through June 11: furniture by Arman; Richard Artschwager; Larry Bell; Robert Guillot, Dakota Jackson, Neil Jenney, Leandro Katz, Sol Lewitt, Allan McCollum, Max Neuhaus, Alastair Noble, Meret Oppenheim, Chris Sproat, Louis Stein, Bob Watts, and Robert Wilson. June 13-July: Roy Lichtenstein.

MILLS GALLERY (426-7700)

Boston Center for the Arts, 549 Tremont St., Boston. Tues.-Sat. 11-4 and by appt. Through June 30: "A Common Thread," works by Joan Romaniello and Laurie Carlson.

PINK INC.

354 Congress St., Boston. Wed.-Sat. 3-6. Through June 20: new work by John MacPhee.

PINCH POTTERY

150 Main St., Northampton. Through July 11: works by 16 porcelain artists.

PUCKER/SAFARI GALLERY (267-9473)

171 Newbury St., Boston. Mon.-Sat. 10-5:30. Through mid-June: works in cloth, intaglios, and serigraphs by Ali; serigraphs by David Sharif.

QUADRUM GALLERY (965-5555)

The Mall at Chestnut Hill, Chestnut Hill. Mon.-Fri. 10 a.m.-9:30 p.m., Sat. 10-6. Through June 18: watercolors by Susan Headley Van Campen. June 12-26: art jewelry by Robert Ebendorf and Ivy Ross; paintings, drawings, and pastels by M. Hurley Milham. Julie Schneider, Elisa Tennenbaum.

QUEBEC GOVERNMENT DELEGATION (426-2660)

100 Franklin St., fourth floor, Boston. Mon.-Fri. 10-4:30. Through June 3: "Women Printmakers of Quebec."

PARKER GALLERY (452-7641)

243 Worthen St., Lowell. Through June 27: work by Ulrike Welsch.

ROLLY-HIGHAUX (536-9898)

290 Dartmouth St., Boston. Tues.-Sat. 10:30-5:30. Through June 13: recent paintings and silkscreens by Thomas McKnight.

SOCIETY OF ARTS AND CRAFTS (266-1810)

175 Newbury St., Boston. Mon. 10-4, Tues.-Fri. 10:30-5:30, Sat. 10-5. Through June 13: "Visions/Ambiance," works by Linda DeHart.

281 GALLERY (267-5279)

281b Newbury St., Boston. Tues.-Sat. 11-5, Sun. 1-4, and by appt. Through June 30: "Grand Old Bostonians," by Adele Shectman.

WENINGER GRAPHICS (536-4688)

164 Newbury St., Boston. Through June 13: "The Figure as a Narrative Medium, 1920-1980."

WM. UNDERWOOD CO. GALLERY (329-5300)

1 Red Devil Lane, Westwood. Mon.-Fri. 9-4. Through June 17: employee art.

MUSEUMS

BOSTON TEA PARTY SHIP AND MUSEUM (338-1773)

Congress Street Bridge, Boston. Daily 9-7. Adults \$1.75, children 5-14 \$1, under age 5 free. Group rates available. Boston's most notorious protest re-created in the period museum and aboard the full-scale working replica of the Tea Party Ship. Relive history by throwing tea chests overboard, viewing audio-visual presentations, and talking with costumed tour guides.

BROCKTON ART MUSEUM (508-6000)

Oak St., Brockton. Tues.-Sun. 1-5. Through June 28: works by John Castano, Harold C. Dunbar, Francis Mortimer Lamb, Francis D. Millet, and William Rimmer.

DARFORTH MUSEUM (625-0050)

123 Union Ave., Framingham, Wed.-Sun. 1-4:30. Free. Through June 21: "Homage," works of 15 contemporary artists, and "Piranesi: Architectural Images." Through June 20: "The Psychology of Advertising: How It Influences You."

ESSEX INSTITUTE (1-744-3390)

132 Essex St., Salem. Tues.-Sat. 94, Sun. 1-5. Admission \$1.25, 75 cents for the elderly, 50 cents for children, members free. Through June 21: "Scratching Birds" and "Profile Mountain," some prints of Bufford and Prang.

FITCHBURG ART MUSEUM (345-4207)

Merriam Parkway, Fitchburg. Tues.-Sat. 10-5, Sun. 2-5. Free. Through June 21: Boston Printmakers 33rd National Exhibition and Youth Show.

FOGG ART MUSEUM (495-2397)

32 Quincy St., Camb. Mon.-Fri. 9-5, Sat. 10-5, Sun. 2-5. Free. Through June 14: "Arts of Japan II." Through June 21: "Japanese Prints: The Late Editions." Through June 28: "Ansel Adams: Portfolio Photographs, 1927-1976."

Through July 3: "The Example of Pissaro."

JOHN WOODMAN HIGGINS ARMORY MUSEUM (853-6015)

100 Barber Ave., Worcester. Tues.-Fri. 9-4, Sat. 11-5, Sun. 1-5. Admission 50 cents for children, \$1.50 for adults, \$1 for the elderly, free for members. Through June 26: Joan of Arc, an exhibition of arms and armor, artifacts and illustrations relating to her role in the 100 Years War in 15th-century Europe.

LOWELL MUSEUM (498-8782)

560 Suffolk St., Lowell. Tues.-Sun. 9-5. Admission \$1 for adults, 50 cents for students and the elderly. Through June: "Weaving: The Irish Inheritance."

MUSEUM OF THE AMERICAN CHINA TRADE (1-698-1815)

215 Adams St., Milton. Tues.-Sun. 1-4; closed holidays. Members and children free; students and senior citizens \$1.50; others \$3. Group tours available. Through June 28: "From the Flowery Kingdom: Chinese Botanical Painting, 1829."

MUSEUM OF THE CONCORD ANTIQUARIAN SOCIETY (1-369-9609)

200 Lexington Rd., Concord. Mon.-Sat. 10-3:30, Sun. 2-3:30. Adults \$2, children \$1. Paul Revere's lantern from the Old North Church, articles from Emerson's study, Thoreau's belongings from Walden.

MUSEUM OF FINE ARTS (267-9300)

Boston. Through Aug. 9: "Camille Pissarro: The Unexplored Impressionist."

Listings

All listings on the next few pages are free and should be in our offices by the Monday two weeks in advance of your event. No listings will be taken over the phone. Send notices of local events to Listings Editor, Boston Phoenix, 100 Mass. Ave., Boston 02115. All copy is subject to our revision and to space limitations.

NOTE: ABSOLUTE LISTINGS DEADLINE IS TUESDAY AT NOON!

AID

PHONE NUMBERS

EMERGENCIES

BOSTON POLICE: 911
 BROOKLINE POLICE: 734-1212
 CAMBRIDGE POLICE: 911
 SOMERVILLE POLICE: 625-1212
 STATE POLICE: 566-4500, 782-2335
 BOSTON FIRE: 536-1500
 BROOKLINE FIRE: 232-4646
 CAMBRIDGE FIRE: 876-5800
 SOMERVILLE FIRE: 623-1580

MEDICAL EMERGENCIES

BOSTON-BROOKLINE: call 911
 POISON: Information Center, 232-2120
 SUICIDE: Samaritans 247-0220
 CAMBRIDGE AMBULANCE: 861-3400
 METRO AMBULANCE: Boston 288-6700, South Shore 843-2600
 CAMBRIDGE CITY HOSPITAL: 354-2020
 MASS. GENERAL HOSPITAL: 721-2000
 MASS. EYE & EAR: 523-7900
 BOSTON CITY HOSPITAL: 484-5000
 BETH ISRAEL HOSPITAL: 735-3337
 BRIGHAM AND WOMEN'S HOSPITAL: 732-5636
 POISON INFORMATION CENTER: 232-2120
 RAPE CRISIS CENTER, 24-hour hotline: 492-RAPE. Immediate and continuing support, medical and legal info, referrals.
 RAPE CRISIS HOTLINE serving Greater Lynn and North Shore. Call 595-RAPE for immediate and continuing support, medical and legal information.
 ST. ELIZABETH'S HOSPITAL: 782-7000

Due to space limitations, the rest of our AID listings will run on a once-a-month basis. Please consult our June 30 issue for them.

CHILDREN

PUPPET SHOWPLACE, 30 Station Street in Brookline Village, presents puppet shows each Saturday and Sunday at 1 and 3. Tix \$2. June 7: "The Lion and the Mouse" and "The Three Little Pigs." June 13 and 14: "Rumpelstiltskin."
 CHILDREN'S MUSEUM, Museum Wharf, 300 Congress St., Boston (426-8855). Tues.-Sun. 10-5 p.m., Fri. until 9 p.m. Closed Mon. Adults \$3.75, children 3-15 and seniors \$2.75. June 5: John Nolan, clowning and magic. June 7: yo-yo contest, 2-4 p.m.
 DE CORDOVA MUSEUM, Sandy Pond Rd., Lincoln, presents "May We Celebrate Kids," a special exhibition for children through June 14. Tues.-Fri. 10-5; Sat. 12-5; Sun. 1:30-5. Admission \$1.50, 50 cents for children. Call 259-8355 for information.
 CHILDREN'S BOOK SHOP, 237 Washington St., Brookline Village, presents guest authors, illustrators, and storytellers each Sun., 4 p.m. June 7 and 8: "Where the Wild Things Are" and "Really Rosie" (films) shown 6:30, 7:15, and 8 p.m. at Puppet Showplace, Station St., Brookline Village. Donation 50 cents. June 8: children's book illustrator Maurice Sendak, 5-7 p.m.
 CAMBRIDGE PUBLIC LIBRARY Children's Room (498-9080), 449 Broadway, features preschool films every Wed. at 10:30 a.m. and 3:30 p.m. Admission is free. June 3: "How the Mole Got His Trousers" and "Tillie, the Unhappy Hippo."
 MASS. AUDUBON SOCIETY offers summer programs for children 6-12 at Ipswich River Wildlife Sanctuary. For a brochure, call 887-2241 or write to Endicott Regional Center, 346 Grapevine Rd., Wenham 01984.
 CHILDREN'S OPERA PROGRAM of the Opera Company of Boston presents "Let's Build a Town" and "Knights in Shining Armor," June 9, 10:15 a.m., at the Opera House, 539 Washington St., Boston. Free; call 426-5300.
 PATCHWORK PLAYERS, a duo who interweaves mime, music, and storytelling for children, June 5, 7:30 p.m., at 80 Hesperus Ave., Gloucester. Tickets \$4 for adults, \$3 for children 12 and under. Call 283-7673 for reservations.
 "COMBS," an original production about parents and children, performed by Crosswalk, June 7,

12, and 13 at 2 p.m. at the Museum of Transportation, Museum Wharf, Boston. Call 426-8633, ext. 307.
 EVENING AT POPS to benefit the Handi Kids Foundation, June 7, 8 p.m., at Boston Symphony Hall. Tickets \$15 to \$150; call 963-0472.
 YWCA SUMMER DAY CAMP starts June 29; call 491-6050 for registration information.
 HEAD START RECRUITMENT DRIVE — Action for Community Development offers children 3-5 years old and their parents the chance to learn. To qualify, call 357-600, ext. 388.
 NEWTON FREE LIBRARY shows films for kids. Call 552-7145 for branch, dates, times, and titles.
 EXTENDED CARE FOR YOUTH by Brookline EFCY is accepting referrals for 12- to 17-year-olds who need emergency shelter. Call 232-4750 days of 232-4752 evenings and weekends.
 KARATE AND SELF-DEFENSE CLASSES for girls eight to 14 and teenagers, Wed. 4-5 p.m. and Sat. 1-2 p.m., at Boston Women's Goju-Ryu. Call 491-2162 to register.
 AWARENESS GROUP for children of Holocaust survivors is forming. Call the Jewish Family and Children's Service West Office, 235-8997.
 NEW ENGLAND AQUARIUM (742-8870), Central Wharf, Boston. Mon.-Thurs. 9-5, Fri. 9-9, Sat., Sun., and holidays 9-6. For special programs and prices, call the aquarium.
 DIAL-A-STORY (552-7157), 6 p.m. to 8 a.m. and whenever the Newton Junior Library is closed. The library also offers a family storytelling hour each Tues., 7-8 p.m., 126 Vernon St.
 HELP FOR CHILDREN offers guidance for kids and their families on day care, counseling, drugs, runaways, foster and medical care, education or 766 and much more. Hours Mon.-Fri. 9-5. Boston: 727-8898; Cambridge: 492-1572.
 PRESCHOOL SWIM PROGRAM at the Central Branch YMCA, 316 Huntington Ave., Boston, for children 3 to 6 years old. Saturdays 10-11 a.m., starting April 25. To register, call 536-7800, ext. 147.
 MUSEUM OF COMPARATIVE ZOOLOGY (Agassiz Museum), Harvard University Museum, 14 Oxford St., Camb. Adults \$1, children 50 cents.
 FRANKLIN PARK (442-0991) and STONE (438-3662) ZOOS are open year-round.
 YES (Youth Enrichment Services) (267-5877), 188 Mass. Ave., Boston, provides city kids with recreational, educational, and vocational programs.
 BOSTON CHILDREN'S THEATER (277-3277), 124 Holland Rd., Brookline, offers performances and classes.
 JOHN F. KENNEDY LIBRARY Children's Program (929-4523), which features a movie, exhibits, and games, runs each Sat. and Sun. at 11:30 a.m. at the JFK Library, Columbia Point, Dorchester.
 SOMERVILLE PUBLIC LIBRARY (623-5000), Highland Ave. at Walnut St. Free programs for children and teens, including films, crafts, story hours, reading clubs, and more.
 OFF THE WALL'S ALTERNATIVE FAMILY CINEMA (354-5678), 15 Pearl St., Camb., Sat., Sun. 12:1-3:30. All shows \$1. Special shows upon arrangement.

CLUBS

AHMED'S DISCOTHEQUE (547-9382), 96 Winthrop St., Harvard Sq. Lower-level dancing in a small wood-frame building. Tues.-Sun. 9 p.m. Sun.: golden oldies. Mon.: available for private parties.
 ALAN'S TRUCK STOP, Rtes. 495 and 150, Amesbury. Authentic C&W bar with live music nightly.
 ALPINE INN (603-356-2369), Skimobile Rd., N. Conway, NH.
 THE ARK (247-9548), 836 Beacon St., Boston. Live music, disco Fri., Sat.
 ART ARK COFFEEHOUSE (625-9090), 46 Holland St., Somerville. Jazz, folk, blues, Fri. at 8 p.m. Sat. at 8:30 p.m.
 AVEROF, 1924 Mass. Ave., Camb. (354-4500). Music and belly dancing nightly from 7:30 p.m.
 BACKSTAGE CONCERT CLUB AND LOUNGE (1-800-982-5974), Chateau de Ville, jct. of Rtes. 128 and 28, Randolph.
 BACKSTAGE NIGHTCLUB (338-8827 or 648-8700), Charles Playhouse, 76 Warren St., Boston. Open from 7 p.m. Tues: Temporary Relief, improv. group. Wed.-Sat.: Comedy Connection. Food available. All shows 8:30 p.m. Cover varies.
 BACKSTREET BAR (426-0086), 110 Boylston St., Boston. Weekend jazz, 10 p.m.-2 a.m.
 BAR ZACHARY'S (261-2800), 120 Huntington Ave., Boston. Dancing. Jacket and tie required. The Steve Chamrin Trio, Mon.-Sat. 9 p.m.-2 a.m.
 BARNABY'S (444-5525), Rte. 128, Needham. Wed.-Sat. 9 p.m.-1 a.m. Swing music.
 THE BARN (277-1200), 1200 Beacon St., Brookline. Recordings from '40s big bands.
 BLACKBURN TAVERN (1-282-9108), 2 Main St., Gloucester. June 7: Lee Baird. June 9: Linda Peri and Jeanne Shaw. June 10: Harbor School benefit. June 11: Last Round. June 12 and 13: Fleet Street Shuffle. June 14: Patch of Blue.
 BLITZ (426-3485), 293 Commercial St., Provincetown. June 11, 9 p.m.: Ina Ray Band. June 12: Lou Miami and the Kozmetix.
 BOOKSTORE CAFE (367-5078), North Market, Faneuil Hall, Boston. Full bar and food menu; open 9 a.m.-midnight.
 BUNRATTY'S (254-9804), 186 Harvard St., Allston. Large dance floor and separate game.
 Continued on page 36

Headliners North

(603) 889-8844
 in Railroad Square, Nashua, N.H.
 Only 40 minutes from Boston
 Take exit 8E off Route 3
 Next to Chart House Restaurant

WEDNESDAYS!
 NO COVER!!! 50¢ DRAFTS!!!
 June 10
 featuring AVENFIELD

Thursday, June 11
 MIDNIGHT TRAVELER

Friday, June 12
 the return of the ESTES BOYS

Saturday, June 13
 OAK

Wednesday, June 17
 THE TRADEMARKS

Thursday, June 18
 THE NEIGHBORHOODS

Saturday, June 20

Shows at 7:30 & 10:30 (Advance Sale)
 Tickets available at the Box Office, Ticketron, Strawberries, Concert Charge (617-426-8181) and other usual outlets.



Fri. & Sat., June 5 & 6
 The Creamers
 June 12 & 13
DOWNTIME

HAPPY HOUR DAILY
 4 pm til 8 pm
 FREE hors d'oeuvres

wednesdays
 DISCO D.J.

thursdays
 '50s OLDIES D.J.

200 North Beacon Street
 Brighton, Mass.
 254-8063
free parking

CLUBS

DON'S PUB

(HOME OF THE BLUES)
 492-9545
 512 MASS. AVE.
 CENTRAL SQUARE, CAMBRIDGE

Sat., June 6
ALBERT OTIS

Thurs., June 11
RED HOUSE

Fri., June 12
RON LEVY

Sat., June 13
NIGHT TRAIN

Every Wednesday
TOM FEY

TWELVE SEVENTY

1270 BOYLSTON ST.
 (near Fenway Park)
 OPEN WEDNESDAY NIGHTS

Wed., June 10, 9:30 & 11:30 PM

**THE GRAPHICS
 THE DAUGHTERS**

Wed., June 17, 9:30 & 11:30 PM

**LOU MIAMI
 and the KOZMETIX
 RON SCARLET
 BAND**

437-1257

The Bean Bolero Band

Performing a live concert tribute to

Steely Dan

with Special Guest Pat Monalton

Fri., June 12
 11 Thorndike St.
 Lowell, MA
 454-5557



TINKERS

Upper Level
 888 TREMONT ST., BOSTON
 427-0200

June 6 & 7
 Marlana Shaw



Thursdays through Sundays
 9 pm - 2 am
 Dress code in effect

Be a part of our jazz listing. Send your name & address.

Features
 New York Style
 Jazz Entertainment

Thursdays through
 Sundays

Coming Attractions

**HUGH MASEKELA
 FRED A PAYNE
 ESTHER PHILLIPS
 WOODY SHAW
 ART FARMER
 BETTY CARTER**

June 18 - 21
 Nat Adderley



"Jazz is the music of the streets, not the music of the university. It's a philosophy of living, a way of life."

The Little Giant
 Johnny Griffin

Tom Foolery

Entertainment Nightly
Boston's Best Local Talent
Food Served Daily 11-9

\$1.00 OFF

w/this coupon

on Any Purchase Over \$3
Offer Expires Sunday, June 14

238-4104
102 MASSACHUSETTS AVE
Next to Auditorium
Boston

Bunratty's

Boston's best music - nightly
186 Harvard Ave.
Allston, Mass. 254-9804

Sun., June 7
TANELORN

Mon., June 8
THE LIFTERS
plus
THE MODES

Tues., June 9
JEANNE SHAW BAND
featuring former members of
THE ALAN ESTES BAND
RECKLESS
JOHNNY BARNES
THE LYRES
plus **THE JACKALS**

Wed., June 10
kid mo(yr)occo...
MIKE DEVLIN BAND

Thurs., June 11
THE MEETINGS
free admission with college I.D.
Fri. & Sat., June 12 & 13
THE RUBIES
Friday - free admission till 9:30

CLUBS

sandy berman's
Jazz Revival

New England's finest listening room

Sat., June 6 5.00
AL GREY/PHIL WILSON

Sun., June 7 11 p.m. 4.00
BOB CONNERS
NEW YANKEE RHYTHM KINGS

Wed., June 10 5.00
BUDDY GUY
and JR. WELLS
legendary blues greats

Fri. & Sat., June 12 & 13 5.00
Incredible 79-year-old saxophonist returns from 30 years in Europe
BENNY WATERS
with **TOM MCKINLEY TRIO**

Sun., June 14 7.50
Special evening with jazz piano virtuoso
ADAM MAKOWICZ
BENNY WATERS and **TOM MCKINLEY**

Take Route 128 N. to Exit 22
54 Cabot St. Beverly 222-7541

The Oceanside Cellar

Tavern Menu
open 1:00 to 1:00

Wed., June 10
THE DAWGS

Thurs., June 11
EMITT DOOLEY
AND BAD HABITS

Fri. & Sat., June 12 & 13
THE MARTELLS

Sun., June 14
"Party by the Sea"
with
D.J. TAD BONVIE

Rt. 3 to Rt. 139 Marshfield
834-4931

Continued from page 35

room. \$1 cover. New Sunday jazz series. June 14, 9:30 p.m.-1:30 a.m.: Bellvista. Admission \$2.

CAFE AT THE ATRIUM (491-3745), 50 Church St., Camb. Sun. and Mon.: Flute and cello. Ongoing: Paul Stouthamer and Terry Butler.

CAFE LOUNGE (491-3749), 50 Church St., Camb. Jazz and contemporary piano music. Tues-Thurs. 5-7:30 p.m.: Michael Redo. Tues-Thurs. 7:30-midnight: James Brough. Fri., Sat. 5-7:30 p.m.: James Brough. Fri., Sat. 7:30-midnight: Michael Redo.

CAFE JEAN-PAUL (367-0331), 130 Lewis Wharf, Boston.

CAN-TAB LOUNGE (354-26853), 738 Mass. Ave., Central Sq. Jazz jam sessions each Sunday, \$1. Each week: Little Joe Cook and the Thrillers. **CANTONE'S** (338-7677), 69 Broad St., Boston. New wave.

CELEBRATION (536-1950), 533 Comm Ave. Every Sun. and Wed. night ride El Toro, the mechanical bull of "Urban Cowboy" fame. Cover varies.

CENTER STAGE (401-428-6903), 2224 Pawtucket Ave., East Providence, RI.

THE CHANNEL (451-1905), 25 Necco St., Boston (across the bridge from South Station).

CHATHAMS CORNER (227-6454), 8 Commercial St., Boston. Thurs.-Sat.: live music.

CLINT'S AT THE BRADFORD (451-9696), 275 Tremont St., Boston.

THE CLUB (491-7313), 823 Main St., in Cambridge. Cocktails and boogying to live rock country on Thurs.-Sat.

COLONNADE HOTEL, Cafe Promenade (424-7000), 120 Huntington Ave., Boston.

COMEDY CELLAR (232-4242) at Play It Again Sam's, 1314 Commonwealth Ave., Boston. Every Fri. and Sat. Chance Langton, All Star Comedy Revue, 8:30 and 11 p.m.

COMEDY CONNECTION (648-8700), 76 Warren St., Boston, backstage at the Charles Playhouse.

COPLEY'S BAR at the Copley Plaza Hotel (267-5300), Boston. Mon.-Sat. through June 27: Joe Albany, bebop jazz pianist, and Earl Souls, bassman. No cover. Proper dress required.

THE CROSSROADS PUB (262-7271), 495 Beacon St., Boston. Thurs.: Bob Lazaroff. Fri.: Rich and Famous. Sat.: Mimi Gones. Mon.: open-mike night.

CYRANO'S (254-0003), 200 N. Beacon St., Brighton. Thurs.: live country rock.

DANCIN' (569-0780), 590 Comm. Ave., Boston. Cover varies, casual dress.

DING HO (661-7700), 13 Springfield St., Inman Sq., Camb. Comedy. Wed.-Sun.: Constant Comedy, Steve Sweeney on Sun. Every Tues.: the Laughing Stock. Every Thurs.: Constant Comedy All Stars, 9 p.m.

DOCK'S PUB (864-0400), 512 Mass. Ave., Camb. Blues, Wed.-Sun. Every Wed.: Tom Fey.

DOUBLES (236-2000), Sheraton-Boston Hotel, Boston. Mon.-Fri. 11 a.m.-1 a.m., weekend 6 p.m.-1 a.m. Pianist Napua Davoy and singer Etiana Deane. Elegant.

DOYLE'S (524-2345), 3484 Washington St., JP. Local sounds, 9 p.m.-1 a.m. \$1.

DUGA'S STEAK AND SPIRITS (879-1555), Rte. 9, Framingham. Jazz with Steve Marvin every Sun. 8:30 p.m.

ED BURKE'S (566-9267), 808 Huntington Ave., Boston.

ELIOT LOUNGE (262-8823), Mass. and Comm. Aves., Boston. Live music nightly. Every Saturday: "Tappin' at the Met." Mon. and Tues.: jazz nights. Thurs.: 11th Hour Blues Band. Fri.: Chris Jones and the Regulars.

THE EMPEROR OF CHINA LOUNGE (566-9267), 100 Tremont St., Boston. Live jazz every Thurs. 8 p.m.-midnight.

EXCUSE ME CLUB (284-9506), 20 Ocean Ave., Revere Beach.

THE FAN CLUB (357-5050), 77 Warren St., Boston. Pianist nightly, disco dancing, music by Lynne Olson. Dinner 6 p.m.-1 a.m., cash bar.

FLOWER GARDEN, Faneuil Hall. Through Sept. every Tues.-Sat.: Hello Reminiscence, 8 p.m.-1 a.m.

FRIENDS & COMPANY (742-8027), 199 State St., Boston.

GATSBY'S (247-8848), Park Square, Boston. Small, casual pub; no dancing or cover.

GLADSTONE'S (254-9588) 1239 Comm. Ave., Allston. Fine audibles nightly.

GREAT SCOTT (566-9014), 1222 Comm. Ave., Allston. Every Mon.: Bruch & Marshall Rock 'n' Roll Duo. Every Thurs.: The Zaitchik Brothers.

THE GROG (1-465-8008), 13 Middle St., Newburyport. June 7: Northern Tier. June 9: hoot with Doug Johnson. June 10: Steve Brennen. June 11: Gordon Buraks Ensemble. June 12 and 13: Last Round. June 14: Allen Estes.

HARPO'S JAZZ CLUB (401-841-2948), 22 Downton St., Newport, RI. Jazz, rock, folk, some P/NW; no food; doors open 8 p.m.

HEADLINERS NORTH (603-889-8844), 14 Railroad Sq., Nashua. June 13: Oak. \$3.

HUSKIE'S PUB (247-4143), 272 Huntington Ave., Boston. Fri.: oldies.

IDLER'S BACK ROOM (492-9639), 123 Mt. Auburn, Camb.

INN-SQUARE MEN'S BAR, ladies invited (491-9672), 1350 Cambridge St., Camb. Entertainment nightly.

IRON HORSE COFFEEHOUSE (413-584-9735), 20 Center St., Northampton.

JACKS (491-7800), 952 Mass. Ave., Camb.

JACLYNN'S (597-0780), Best Western Hotel, Rte. 1 North, Dayton St. exit, Danvers.

JASON'S (262-9000), 131 Clarendon St. Disco, dining, piano bar. Dress code.

JASPER'S (625-4975), 379 Somerville Ave., off Union Sq., Somerville. Every Wed.: the Echoes, '60s rock 'n' roll.

JIM MCBETTRICK'S BEACHCOMBER (479-8989); Wollaston Beach Blvd., Quincy.

JOHN HENRY'S HAMMER COFFEEHOUSE (1-752-7517), First Unitarian Church, 90 Main St., Worcester. Shows at 8 p.m. Saturdays. Admission \$2.50-\$4. June 13, 8:30 p.m.; Andy May. **JONATHAN SWIFT'S** (661-9887), 30 Boylston St. Harvard Square. June 7: reggae concert with Loose Caboose. June 10: Sam and Dave; shows at 9 and 11 p.m. June 11: Jose Feliciano; shows at 7:30 and 10:30 p.m. June 12: Midnight Traveler with special guests Howard Acoustics. June 13: the Atlantics with special guests the Orbits.

JUMBO'S (623-9257), 1133 Broadway, Somerville.

KING'S ROW II (254-0710) at Sammy White's Brighton Bowl, 1600 Soldiers Field Rd.

Brighton.

KIX DISCO BAR (266-7050), 590 Commonwealth Ave., Kenmore Sq. Proper dress. Over 20.

THE LADYBUG (1-531-9739), 2 Summit St., Peabody.

L.I. EARL'S ROCK 'N' ROLL ROOM (283-1367), Main St., Gloucester. Live rock every night. Every Thurs. 2 for 1, 7-10 p.m. Every Fri. and Sat. 2 for 1, 7-9 p.m.

LIVINGROOM COFFEEHOUSE (876-5657), 580 Mass. Ave., Camb.

LULU WHITE (423-3652), 3 Appleton St., Boston. New Orleans bordello atmosphere with creole cooking. Every Mon. and Tues. evening: Bert Seager's Bebop Machine.

LUNASEA (822-0343), Rte. 140, Taunton.

MACDONALD'S (524-9864), South and McBride, JP. Sun.-Wed.: movies, Thurs.-Sat.: live music.

MAGOO'S SALOON (367-2590); 64 Chatham St., Boston (Faneuil Hall area). Open daily noon-2 a.m. All day happy hour till 7 p.m. Dancing in the disco with DJ Paul Lyons.

TOMMY MAHAR'S SHOWROOM (426-6735), 5 Hamilton Place, Boston. Wed.-Fri.: Comedy Connection.

MAVERICKS (423-4333), 112 Broad St., Boston. Texas and country saloon. Every Thurs.: Allen Estes.

MCMAHON'S LOUNGE (782-5060), 386 Market St., Brighton. Casual dress. Dancing. Cover varies. Every Wed. Jim Plunkett. Every Thurs.: Good Stuff. Every Fri.: Forde Milne. Every Sat.: Jim Plunkett. June 12: Northern Tier.

ME & THREE COFFEEHOUSE (631-7930), 28 Mugford St., Olde Marblehead.

THE METRO (262-2424), formerly Boston-Boston, 15 Lansdowne St., Boston. Live and recorded music, video, more.

MICHAEL'S PUB (247-7262), 52-A Gainsborough St., Boston. Jazz nightly.

MR. C'S ROCK PALACE (454-5557), 111 Thorn-dike St., Lowell.

MISTER MCNASTY'S (536-2509), 88 Queensberry St., Boston. Rock 'n' roll.

MODERN TIMES CAFE (354-8371), 134 Hampshire St., Camb.

MOLLY'S (783-2900), 161 Brighton Ave., Allston. TKUES AND Thurs.: oldies with Jack McCoy.

MY PLACE (742-3922), 266 Commercial St. on the Waterfront. No cover or minimum. Live sounds Fri. and Sat., jazz.

NAMELESS COFFEEHOUSE (864-1630), 3 Church St., Cambridge. No charge for anything.

NARCISSUS (536-1950), 533 Comm. Ave., Kenmore Sq. Disco, computerized neon lighting, three dance floors. Mon. nights: the Comedy Troupe, Ted Bergeron, Ross Bickford, the Cab-driver, Steve Bulyga, 8 p.m.

NEW RISE CLUB (876-8297), 485 Mass. Ave., Central Sq., Camb. Music, dance, disco, and new wave. Wed.-Sun.: bar, game-room, large dance floor, restaurant. Every Thurs.: Rudy Dotti.

NICK'S (482-0930), 100 Warren St., Boston. Dining, dancing, drinking.

OXFORD ALE HOUSE (876-5353), 36 Church St., Harvard Square (behind the Coop).

PAPILLON (566-8495), 1353 Beacon St., Brookline. Light food, beer, and wine. Live jazz Wed. and Thurs. nights.

THE PARADISE (254-2052), 969 Comm. Ave., Allston.

PASSIM (492-7679), 47 Palmer St., Harvard Sq. Folk music.

PEASANT STOCK (354-9528), 421 Washington St., Somerville. Dinner and classical music.

PLAY IT AGAIN SAM, (232-4242), 1314 Comm. Ave., Brighton. Every Fri. and Sat.: the Chance Langton Comedy All-Star Show (Fri. at 9:30, Sat. at 8:30 and 11). Sun: open-mike night.

PLAZA BAR at the Copley Plaza Hotel. No cover; proper dress required. Through July 5: Mon.-Sat. 9 p.m.-1 a.m.: Adam Makowicz.

THE PLOUGH AND STARS (492-9653), 912 Mass. Ave., Camb. Fine folk, exotic live sounds Sun. and Tues.-Thurs.

POOH'S PUB (262-6911), 414 Comm. Ave., Boston.

PURPLE SHAMROCK (formerly Bette's Rolls Royce) (227-2060), 1 Union St., Boston. Happy hour, dinner, luncheon specials, live entertainment.

QUETZAL CAFE 669 Centre St., JP. Live folk and jazz. Mon.-Sat.

RANCH HOUSE (834-9149), 222 Canal St., Green Harbor, Marshfield. New wave.

THE RAT (247-7713), 528 Comm. Ave., Boston. Punk, new wave, heavy metal.

RICHARD'S PUB (782-6245), 3 Harvard Ave., Allston. Fri., Sat. country, bluegrass, and traditional Irish music, 9 p.m. Strynx on Sun. Lucio on Mon.

RILEY'S BEEF & PUB (723-8089), 15 New Chardon St., Gov't Center. Jazz, disco, funk.

ROCKEFELLER'S RESTAURANT AND LOUNGE (592-1836), Harbor Mall Lynnway, Lynn. Entertainment Wed.-Sun. 9-2. Top 40 dance. Ladies and Gents' Night. Wed. Cover \$1.

RYLES (876-9330), Inman Square, Cambridge. Live jazz nightly. Ed Perkins Trio Tues., and Wed.; Trudy Sandhaus Quartet Thurs.; Herman Johnson Quartet Fri. and Sat.

SANDY BERMAN'S JAZZ REVIVAL (322-7515), 54 Cabot St., Beverly.

SATCH'S (266-2929), 43 Stanhope St., Boston. Tues.-Sun.: nightly jazz and blues. Sunday jazz brunch from noon to 8 p.m. Continuous disco upstairs Fri. and Sat.

78 BROADWAY CLUB (541-0481), 78 Broadway St., Boston. Disco DJ, live entertainment. Open 10 p.m.-5 a.m. Thurs.-Sun.

SCOTCH 'N' SIBLINGS (723-3677), 77 North Washington St., Boston. Wed.: D.J. Sullivan. Thurs.: the Jim Sands Oldies but Goodies Road Show. Fri: the Diamond Brothers Band. Sat.: the Boston Swing Band. Sun: Jim Sands.

SKYCAP PLAZA (442-3131), 575 Warren St., Dorchester. Every Sun.: live jazz 6 p.m.-midnight, \$3. Blues, too.

SOLID ROCK COFFEEHOUSE, 230 Beach St., Revere. June 12: 8 p.m.: Children of the Sun. **SOMEWHERE** 295 Franklin St., Boston. May 3: Second Hand Rose, 9:30 p.m.-1 a.m.

SPINOFF (262-6132), 145 Ipswich St., Boston. Roller skate to rock, disco, and new wave.

SPIT (262-2437), 13 Lansdowne St., Boston. Dance to P/NW, rock, and reggae. Open Wed.-Sat. 10 p.m.-1:37 a.m. DJs: Wed., Albert O.; Thurs., Tom Lane; Fri., Oedipus; Sat., Tony V.

STEPPIN' OUT LOUNGE (623-9286), 318 Broadway, Somerville. Live rock and new wave Wed.-Sat. Reduced cover with college ID.

DANCE

PARTICIPATION

FRIDAY/12
CAMBRIDGE FOLK ORCHESTRA FOLK-DANCE PARTY, 8:15 p.m., at O Garden St., Camb. Admission \$2.50; call 272-3096.

SATURDAY/13
SQUARES AND CONTRAS, 8:30 p.m., at the Concord Scout House, Walden St., Concord. Admission \$2.50; call 235-4437.
FOLK-DANCE PARTY, 8 p.m., at the First Baptist Church, 5 Magazine St., Camb. Admission \$2.50, \$2 for students; call 862-7144.
PARTY OF NATIONS, 7-11 p.m., at the International Institute of Boston, 287 Comm. Ave. (536-1081). Admission \$3 for members, \$4 for guests.

ONGOING
HWA YU TAI CHI (482-1325). Grand Master John Chung Li performs the Hwa Yu Tai Chi form every Sun. evening at 7 p.m., 25 Edinboro St., Chinatown.
FOLK DANCING sponsored by the Folk Arts Center (962-7144). Regular programs Fri. 8:15-11 p.m. for beginners, and Thurs. at the same time for the more advanced, at the First Baptist Church, 5 Magazine St., Central Sq., Camb. Admission \$2.50, \$2 for students.
DANCE FREE provides an alternative dancing space for those who are just not cut in the disco mold, with all kinds of music, no smoking, and no alcohol, each Wed. at 7:30 p.m. at the Christ Church, O Garden St., Harvard Sq., Camb. (491-4195). Donations are usually requested at the door.
INTERNATIONAL FOLK DANCE evenings can be enjoyed each Tues. at 8 p.m. at the Walker Building, Marlborough (481-8104). Tix \$1-\$2.
SCOTTISH COUNTRY DANCING takes place each Mon. at 8:15 at the Cambridge YWCA (491-6050).
NORTH SHORE FOLK DANCERS (631-7821), Crombie St. Church, Salem. Wed. all year, 8 p.m.
CHELSEA HOUSE FOLKLORE CENTER, INC. features folk dancing every Mon. evening, 7:30 p.m. Dancing starts 8:30. \$1.50.
DANCE FRIDAY, a weekly multi-media event where you can dance barefoot any way you like in a smoke-and-alcohol free environment at the Joy of Movement Center, 23 Main St., Watertown Square, \$2; children under 12 with an adult free. Fri. 8:30-11:30 p.m.
BOSTON CHARADES GATHERING. Cultural group for entertainment and humor; playing games to explore, act out ideas, expressions. Free. Call 862-9015 for information.
INTERNATIONAL FOLK DANCING for senior citizens, every Mon., 2 p.m., at the Life Center, Rosary Academy, Watertown. No experience

Continued on page 38

Enjoy Great Chinese food? Discover... Aku Aku

"Truly two of America's greatest Chinese restaurants and they're here in Boston and Cambridge"

Ken Mayer
Entertainment Columnist
Herald American

We deliver Boston only. Orders of \$10.00 or more within a 2 mile radius for \$2 service charge.

Boston: 390 Comm. Ave. Phone: 536-0420
Cambridge: 149 Alewife Brook Pkwy Phone: 491-5377

Free Garage Parking 4 p.m. - 3 a.m. daily
Happy Hour Mon.-Sat. 4-8

Ample Free Parking 11:30 a.m. - 2 a.m. daily
Luncheon served daily

THE Ken

At The Topside
Tues.-Sun.

GOLD RUSH

"If you like Sha-na-na
you'll love Gold Rush!"

At The Portside
EVERY THURSDAY NIGHT

J.D., Billy & Ken

Tues., Wed. and Sun. evenings
Open Bar Package

FREE DRAWING!

Trip for 2 to a
European
Destination
Every
Sunday
Night

SHOW LINE INFO CALL 426-6890
AMPLE FREE PARKING

145 NORTHERN AVE BOSTON - ON THE WATERFRONT
PORTSIDE & TOPSIDE LOUNGES LIVE ENTERTAINMENT

THE IDLER'S BACK ROOM
492-9639
123 MOUNT AUBURN HARVARD SQUARE

Sun., June 7
FRED SMALL
Mon., June 8
HOOT
Tues., June 9
CATHARINE DAVID
Wed., June 10
FIRE ON THE MOUNTAIN
Thurs., June 11
ORRIN STAR and GARY MEHALICK
Fri. & Sat., June 12 & 13
THE CHICKEN CHOKERS

JIM McGETTRICK'S BEACHCOMBER
PHONE: 479-8989
Wollaston Beach Blvd., Quincy

MONDAY ONLY: SKY ISLAND
TUESDAY - JUNE 9
104FM WBCN NIGHT
with **THE LINES**
continuing thru SATURDAY

The ELIOT LOUNGE

Sat., June 6 **THE NEEDLES**
Sun., June 7 **SUZANNE PEREL QUINTET**
Mon. & Tues., June 8&9 **JAZZ NIGHTS**
Wed., June 10 **THE HOT HEADS** featuring HEIDI
Thurs., June 11 **11TH HOUR BAND**
Fri., June 12 **HOT HEADS** featuring HEIDI

Comm. & Mass. Ave., Boston 262-8823

THE WESTERN FRONT
343 WESTERN AVE. CAMBRIDGE 482-7772

Sat., June 6
ONE PEOPLE
Wed., June 10
ERIC PREUSSER BAND
Thurs., June 11
DECODERS
Fri. & Sat., June 12 & 13
HEALIN O' THE NATION
Thurs., June 18
AHKNATON (jazz)
Fri. & Sat., June 19 & 20
THE MIDNIGHT STARS
Thurs., Fri. & Sat., June 25, 26, 27
HYPERTENSION

The Kinvara Pub
34 Harvard St., Allston, MA
Sat., June 6
JAMES MICHAEL O'ROURKE
Sun., June 7
THE CARMEL GROUP
Fri., June 12
RUSS CARLTON TRIO Coming June 19
MURPH AND SCOTCH
Kitchen open from 11 to 5
No Cover 254-9737

The OXFORD ALE HOUSE
36 Church Street HARVARD SQUARE
Directly behind the Harvard Coop 876-5353
Dunster's Pub • Two TVs • Five Dart Alleys • Happy Hour 5-8

Sun., June 7
Mon., June 8
Tues.-Sat., June 9-13
Sun., June 14
Mon., June 19

THE MINTS
JOHN PAYNE and his SAX CHOIR
THE BEAGLES
RUDE BOYS
JOHN PAYNE and his SAX CHOIR

The Groggery
at the
Improper Bostonian

featuring
J.D., BILLY & KEN
Every Saturday
Evenings throughout the summer

WATCH FOR
JOHN LINCOLN WRIGHT
Beginning
Thurs., June 25

Rt. 28
at Dennisport, MA
394-7416

GREAT G SCOTT
1222 Commonwealth Ave. Corner Harvard & Comm. Ave. 888-9814

Sat., June 6
BROTHER JUMP (Connecticut's hottest rock 'n' roll band)
Sun., June 7
BACK STREET BEAT Every Monday
BRUCE and MARSHALL Rock 'n' Roll Duo
Tues., June 9
SOUVENIR ASHTRAYS Michael and Matt Zaitchik Colin Tilton & Steve Chail
Wed., June 10
ROB LEVY Every Thurs.
ZAITCHIK BROTHERS Fri. & Sat., June 12 & 13
11TH HOUR BAND Sun., June 14
JACK SMITH and ROCKABILLY PLANET Fri. & Sat., June 19 & 20
THE MARTELLS
Sun., June 21
HIGH TIMES
Fri., June 26
J.T.S.

Sun., June 28
FAT CITY
Coming Attractions
Fri. & Sat., July 10 & 11
ALIVE N' PICKIN
Wed., July 15
ROCKETT 889
Fri. & Sat., July 24 & 25
D.D. STEWART & THE AMPLIFIERS

Joseph's Lounge

Upstairs — Chicago Room
Thurs.-Sat., June 11-13
BRIAN TRACEY SHOW

Downstairs — Regency Room
Fri. & Sat., June 12 & 13

LOVE SAYS and **SEKRITS**

Coming Attractions
Fri. & Sat., June 19 & 20
SLEEPER

Directions: Just minutes from Boston. Take Rt. 93 north to 128 South to Rt. 3 North. Take Exit 32, take the first right, go 1/4 mile to Joseph's Lounge. Tix available at Musicians Complex recording studio, 595 Broadway, Lawrence, and at Joseph's Lounge, Lowell.

Brought to you by **DOA** Productions, 685-1507 20 year old, with ID

Coming To...
Lil' earl's
Rock & Roll Room
Main Street, Gloucester
283-1367 (end of 128 No.)

Sat., June 6
PRIVATE LIGHTNING
104FM WBCN

Fri., June 12
THE GUEST WHO
with **Messenger**

Sat., June 13
NEW ENGLAND
special guests
THE IQs

Fri. & Sat., June 19 & 20
the Stompers

Every Thursday 2 for 1/7-10 PM Every Friday & Sat. 2 for 1/7-9 PM Valid I.D. required

Mr. C's rock palace
111 Thorndike St. Lowell, MA
(617)454-5557
18 year olds welcome with drivers license ID.

Sun., June 7
Special National Attraction has been moved to July 12. All tickets will be honored for July 12. Flash your tickets on June 7 for
KRUGAR-RAT
plus
KIT GLOVES

Thurs., June 11
BEER BLAST
Direct from N.Y.
805
25c drafts
50c vodka drinks

Fri., June 12
THE BEAU BOLERO BAND
performing a live concert tribute to
STEELY DAN
with special guest
PAT MONALTAN

Sat., June 13
JON BUTCHER AXIS
plus
BRITAIN
guest D.J. Spike Russell

Fri., June 19
CBS recording artists
SILVERADO
stay tuned to **WBCN** for details
special guests
ELLIOT FINESSE

Sat., June 27
Atlantic Recording Artist
MOTHER'S FINEST
1.07 admission

Tickets available at Out-of-Town, Camb. • Heads Up, Lawrence • Midland Records, Methuen Mall • Inner Light Records, Manchester, NH • and Harmony Hut, Nashua, NH • Owen's Restaurant, Lowell.

MILL HILL CLUB
Night Life on the Cape
ROUTE 28 • WEST YARMOUTH 775-2580

Sat., June 9
TONIGHT — GUESS WHO

Sun., June 7
ORLEANS

Mon. & Tues., June 8 & 9
KATE, ALEX and HUGH TAYLOR

Wed.-Sun., June 10-14
LAQUIDARA

Mon., June 15
T.B.A.

Tues., June 16
VASSAR CLEMENTS

Wed., June 17
CABIN FEVER

Thurs.-Sun., June 18-21
JR. WALKER and the ALL STARS

Fri.-Sat., June 22-27
TOM RUSH

Sun. & Mon., June 28 & 29
DAVE MASON

The Tam
Sun., June 7
Mon., June 8
THE 11TH HOUR
Tues., June 9
THE HOT HEADS featuring
HEIDI METZGER
Wed., June 10
CABIN FEVER
Thurs., June 11
GARY BERTZ and
ALYCE'S VIOLIN
Fri. & Sat., June 12 & 13
BILLY PRICE and the
KEYSTONE RHYTHM BAND
Sun., June 14

Tel.: 277-0982
1648 Beacon St., Brookline
Food, Drink and Music

THE RAT
528 Comm. Ave. Boston, MA 02215 (617) 247-7713 Music Starts At 8:30

Mon., June 8
\$1 admission STRUGGLE FREE BIER

Tues., June 9
THE BOTTLES MARKY MUSSEL AND THE CLAMS REALITY

Wed., June 10
Free Adm.
MAXIMUM DRIFT SQUAD SIXTEEN THE EGYPTIANS

Thurs., & Fri., June 11 & 12
THE TRADEMARKS From N.Y.C.
X-DAVIS 7

Sat., June 13
From N.Y.C.
SHRAPNEL BOY'S LIFE THE GRAPHICS

Sun., June 14
THE JACKALS 007 X-DREAMS

passim
THE LISTENING ROOM
47 PALMER ST., HARVARD SQ. 482-7670

Sat. & Sun., June 5 & 6
JOE VAL and THE N.E. BLUEGRASS BOYS

Wed., June 10
GREG GREENWAY with **DOUG WRAY**

Thurs.-Sat., June 11-12
DOA

Tues., June 16
FIRE ON THE MOUNTAIN

Thurs.-Sat., June 18-20
TONY BIRD plus **TOM DUNDEE**

Wed.-Sat., June 24-27
BILL STAINES plus **LUI COLLINS**

Wed., July 8
STEFAN GROSSMAN

Thurs.-Sat., July 9-11
JIM DAWSON

INN-SQUARE MEN'S BAR
LADIES INVITED
Sat., June 6
THE MUNDANES/COREA
Sun. & Mon., June 7 & 8
DIDI STEWART and the AMPLIFIERS
Tues. & Wed., June 9 & 10
INCREDIBLE CASUALS
Thurs., June 11
LA PESTE
Fri., June 12
PETER DAYTON BAND RUBBER RODEO
Sat., June 13
THE PROBERS THE MINTS
Every Sunday, 3-7 pm
Stage Fright Showcase (open mike) with Donna DeChristopher
491-9872
1350 Cambridge St. Inman Sq., Cambridge

On Jupiter's moon
something deadly is happening.

OUTLAND

"'Outland' is what most people mean when they talk about good escapist entertainment. A movie of unexpected pleasures."

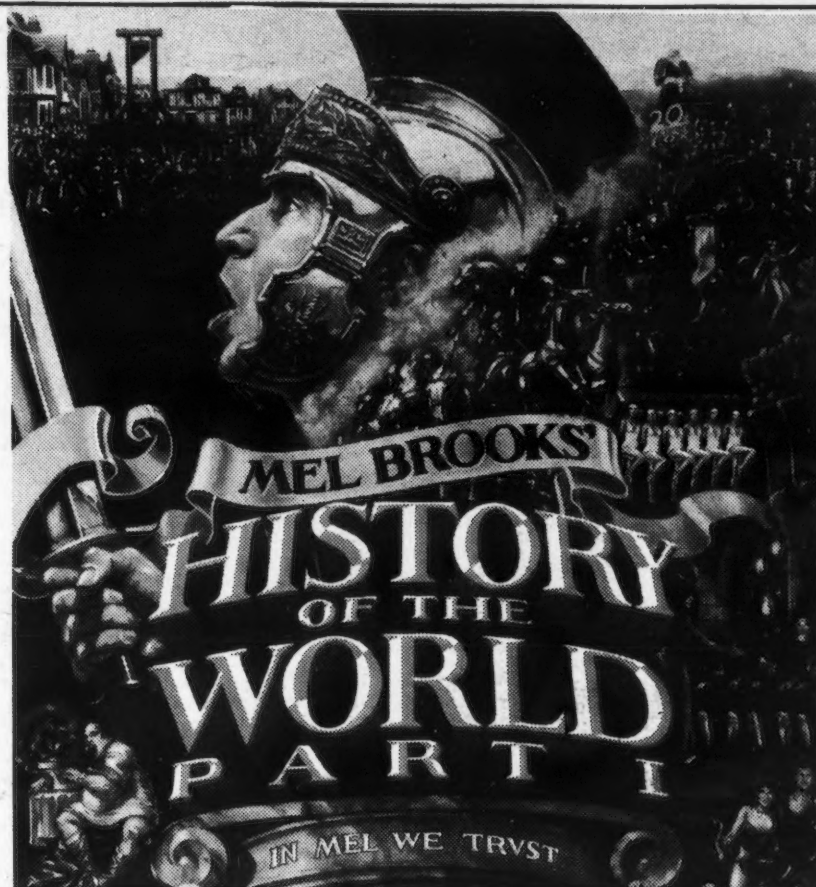
— Vincent Canby, New York Times

SEAN CONNERY in
"OUTLAND"
PETER BOYLE
FRANCES STERNHAGEN JAMES B. SIKKING
KIKI MARKHAM Produced by RICHARD A. ROTH
Executive Producer STANLEY O'TOOLE
Music by JERRY GOLDSMITH
Written and Directed by PETER HYAMS

PANAVISION®
TECHNICOLOR®
DOLBY STEREO
MULTI CHANNEL SYSTEM
A LADD COMPANY RELEASE
READ THE WARNER BOOK
A WARNER COMMUNICATIONS COMPANY
RESTRICTED
UNDER 17 REQUIRES ACCOMPANYING PARENT OR ADULT GUARDIAN
SOUNDTRACK AVAILABLE ON WARNER BROS. RECORDS AND TAPES

70MM
SACK CHARLES 1-2-3
195 CAMBRIDGE ST.
NEAR GOV. CTR. 227-1320
GENERAL CINEMA CHESTNUT HILL
RTE. 9 at HAMMOND ST.
277-2500
SHOWCASE DEDHAM
326-4955
ROUTE 1 at 128
GENERAL CINEMA FRAMMINGHAM
RTE. 9 SHOPPERS WORLD
235-8020
SHOWCASE WOBURN
933-5330
RT. 128 NEAR 93
SACK CINEMA CITY DANVERS
593-2100
EXIT 24 OFF RT. 128

Dolby Stereo At All Theatres



TWENTIETH CENTURY-FOX PRESENTS MEL BROOKS' HISTORY OF THE WORLD PART I
STARRING MEL BROOKS · DOM DELUISE · MADELINE KAHN
HARVEY KORMAN · CLORIS LEACHMAN · RON CAREY
GREGORY HINES · PAMELA STEPHENSON · SHECKY GREENE · SID CAESAR
INTRODUCING MARY-MARGARET HUMES · NARRATED BY ORSON WELLES
WRITTEN PRODUCED AND DIRECTED BY MEL BROOKS
MUSIC BY JOHN MORRIS · SPECIAL VISUAL EFFECTS BY ALBERT J. WHITLOCK
FILMED IN PANAVISION · COLOR BY DELUXE

R RESTRICTED
UNDER 17 REQUIRES ACCOMPANYING PARENT OR ADULT GUARDIAN
READ THE WARNER BOOK
SOUNDTRACK AVAILABLE ON WARNER BROS. RECORDS AND TAPES

SACK CHERI 1-2-3
50 DALTON OFF. SHERATON
BOSTON 536-2870
GENERAL CINEMA CHESTNUT HILL
RTE. 9 at HAMMOND ST.
277-2500
SACK CINEMA NATICK
237-5840 ROUTE 9
OPP. SHOPPERS' WLD.
SACK SOMERVILLE
AT ASSEMBLY SQUARE
628-7000
GENERAL CINEMA BRAINTREE
SOUTH SHOES PLAZA
848-1070
SHOWCASE WOBURN
933-5330
RT. 128 NEAR 93
GENERAL CINEMA PEABODY
NO. SHORE SHOP. CTR.
599-1310

"...there's so much genuine humor and completely honest characterizations that you cannot leave the theatre without feeling a sense of recognition and satisfaction." Frank Dolan, WEEI-AM Radio



the Four Seasons

A MARTIN BREGMAN Production "THE FOUR SEASONS"
ALAN ALDA · CAROL BURNETT · LEN CARIOU · SANDY DENNIS
RITA MORENO · JACK WESTON · BESS ARMSTRONG
Written and Directed by ALAN ALDA · Executive Producer LOUIS A. STROLLER
Produced by MARTIN BREGMAN · A UNIVERSAL PICTURE

©1981 UNIVERSAL CITY STUDIOS, INC.

PG PARENTAL GUIDANCE SUGGESTED
SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN

SACK CHERI 1-2-3
50 DALTON OFF. SHERATON
BOSTON 536-2870
GENERAL CINEMA CHESTNUT HILL
RTE. 9 at HAMMOND ST.
277-2500
SACK CINEMA NATICK-
237-5840 ROUTE 9
OPP. SHOPPERS' WLD.
SHOWCASE DEDHAM
326-4955
ROUTE 1 at 128
SHOWCASE WOBURN
933-5330
RT. 128 NEAR 93
GENERAL CINEMA PEABODY
NO. SHORE SHOP. CTR.
599-1310

"'FUNNIER THAN 'STIR CRAZY' "

-BERNARD DREW, GANNETT NEWSPAPERS



Bustin' Loose

RICHARD PRYOR CICELY TYSON

"BUSTIN' LOOSE" A RICHARD PRYOR Production

ROBERT CHRISTIAN GEORGE COE

Screenplay by ROGER L. SIMON Adaptation by LONNE ELDER, III

Story by RICHARD PRYOR Executive Producer WILLIAM GREAVES

Produced by RICHARD PRYOR and MICHAEL S. GLICK

Directed by OZ SCOTT Songs Performed by ROBERTA FLACK

R RESTRICTED
UNDER 17 REQUIRES ACCOMPANYING PARENT OR ADULT GUARDIAN

A UNIVERSAL PICTURE

SACK CINEMA 57 1-2
200 STUART near PARK SQ.
BOSTON 482-1222
CIRCLE CINEMA
299 CHESTNUT HILL AVE.
CLEVELAND CIRCLE
566-4040
SACK CINEMA NATICK
237-5840 ROUTE 9
OPP. SHOPPERS' WLD.
SHOWCASE DEDHAM
326-4955
ROUTE 1 at 128
SHOWCASE WOBURN
933-5330
RT. 128 NEAR 93
GENERAL CINEMA SAUGUS
RTE. 1 N.E. SHOR. CTR.
321-1345

MUSIC

A SPECIAL SECTION
ON RECORDING
ARTISTS,
RECORDS, AND
PRO SOUND

A
guide
to rural
music
in
America



*Plus the 1981
Guide to
Music Services
including a
complete
directory of
New England
recording
studios*

**THE
Phoenix**

SUPPLEMENT TO THE BOSTON PHOENIX, JUNE 9, 1981

Rural music in America

A guide to Delta blues

by Peter Guralnick

The Mississippi tradition is the blues tradition that we know best. Muddy Waters was born in Mississippi. So was Howlin' Wolf. Elmore James, Jimmy Reed, John Lee Hooker, B. B. King, Sonny Boy Williamson, and Elvis Presley spent their formative years in Tunica, Ita Bena, Tupelo, Clarksdale, and Glendora respectively. Nor is it simply a matter of geography. Singers like Bo Diddley and Otis Rush, who grew up in Chicago, bear unmistakable traces of their Delta roots. Memphis singers like Furry Lewis, Frank Stokes, and Robert Wilkins, though more urbane perhaps than if they had remained in Mississippi, evince unquestionable stylistic debts. There is, in fact, a clear stylistic progression, from Charley Patton through Muddy Waters and Johnny Shines right up to the present day. Son House, Robert Johnson, and Elmore James are all in this direct line of descent. Through them the blues migrated to Chicago, following the same route as the tens of thousands of black migrants who left the Delta in the '30s and '40s. And in Chicago, the Mississippi blues achieved its final flowering with the emergence of the urban band style of the '50s, in what turned out to be the last wave of commercial down-home blues recording.

General Anthologies

THE MISSISSIPPI BLUES, Vols. 1-III (Origin Jazz Library). Origin was the first of the specialty labels to begin to offer, in the early '60s, an in-depth look at the various regional styles of country blues. Subsequent reissue programs (particularly Yazoo's) have provided better sound, but none has offered better music. Volume one is probably the most essential, with seminal sides by Son House, Skip James, Bukka White, Reverend Robert Wilkins, and Mississippi John Hurt, along with equally memorable contributions by Willie Brown and the more obscure William Harris and Kid Bailey. Volumes two and three continue along the same lines, with numbers that are more generally available now on other collections or on individual showcase albums. Taken as a whole, though, this series provides an unsurpassed introduction to the Mississippi blues and could well serve the discriminating listener as a means of sorting out just which of the Mississippi bluesmen he or she wants to hear more of.

MISSISSIPPI BLUES 1927-1941, **MISSISSIPPI MOANERS**, **LONESOME ROAD BLUES** (Yazoo). Virtually the same points might be made about this series. Yazoo came later and so missed out on some of the Origin treasures (the Son House 1930 Paramount recordings in particular). On the other hand, the sound is considerably improved, preserving a lot more of the highs without increasing distortion, and several of the Origin selections — Skip James's in particular — have been remastered to good effect. There is more Skip James, more Charley Patton, more Robert Johnson, more Bukka White. Again, the first volume is the most essential, but it would be hard to choose among the three on either aesthetic or historical grounds. *Lonesome Road Blues* extends the territory a little with selections by Robert Petway and Mister Freddie Spruell (perhaps the earliest recorded Mississippi Delta bluesman), and Robert Junior Lockwood's signature tune, "Take

Some of the material in this article is adapted from *Feel Like Going Home*, recently reprinted by Vintage, and will appear in slightly different form in *A Listener's Guide to the Blues*, to be published by Facts-on-File in the Fall.



Charley Patton

a Little Walk with Me," recorded in Chicago in 1941 and representing the first stylistic step beyond Robert Johnson, from whom the number was adapted. **BLUES ROOTS/MISSISSIPPI** (RBF). The worst sound — muddy and with all the highs filtered out — but the selection by Sam Charters is, as always, nearly impeccable. Here are three of Tommy Johnson's classic songs, as well as an uproarious country dance number by the Mississippi Jook Band, Robert Johnson performing what has become his most widely copied number ("Dust My Broom"), and one fierce number apiece by Tommy McClennan and Robert Petway. It's hard to say what Sonny Boy Williamson, a na-

tive of Tennessee who recorded in Chicago, is doing here, and Bo Carter's double-entendre blues, while hugely popular, are not particularly profound, but this volume makes an interesting accompaniment to Charters's writing as well as providing a good catchall of popular Mississippi styles.

Regional Anthologies

JACKSON BLUES (Yazoo). This is the place to start for an understanding of the regional style that Tommy Johnson pioneered, with three rare numbers by Johnson himself, three by his close associate Ishman Bracey, and a number of songs — both originated by Johnson and John-



Muddy Waters

son-influenced — performed in the unmistakable style by Willie Lofton, the Mississippi Sheiks, Walter Vincent, and others.

THE LEGACY OF TOMMY JOHNSON (Matchbox). Contemporary field recordings collected by blues historian David Evans from students, heirs, and relatives of Johnson, (including his brother Mager). There are great performances by Roosevelt Holts, Arzo Youngblood, Babe Stovall, and Houston Stackhouse that don't simply provide faithful re-creations but extend our understanding of Johnson's style. These include versions of familiar material like "Canned Heat" and "Maggie Campbell" as well as adaptations of the kind of material that Johnson played but never recorded: boogie numbers, ragtime tunes, and a surprisingly successful version of Fats Domino's "Don't You Lie to Me." All are true to the curiously lilting, lyric style of Tommy Johnson.

GOIN' UP THE COUNTRY (Rounder).

More of David Evans's pioneering field recordings, this time in the Bentonia as well as the Tommy Johnson tradition. Nearly all the singers listed above are present here in comparable performances, but the real surprise is the work of Jack Owens and Cornelius Bright, natives of Bentonia, both of whom perform "Devil Got My Woman" in modes entirely different from each other and from Skip James, with Owens throwing in a magnificent driving train blues as well.

MISSISSIPPI RIVER BLUES (Flyright).

Library of Congress recordings of 1940 from Natchez, Mississippi. This issue is most notable for telling us what unadorned blues sounded like. None of the singers on the album was ever recorded commercially, and in fact we know almost nothing about a Natchez style. Nonetheless, these performances — solos, guitar duets, material both original and familiar — come across as forcefully and convincingly as anything by so-called major artists. Lovely rolling melodies similar to some extent to Tommy Johnson's, but with a flavor that is unique to bluesmen who obviously had a local reputation but about whom we know next to nothing. An album like this makes clear what a wealth of material and styles existed just beneath the surface.

Individual Performers

CHARLEY PATTON: FOUNDER OF THE DELTA BLUES (Yazoo). The definitive selection, a 28-cut, double-album that shows the full breadth of Patton's style (church songs and ballads included) and offers detailed musicological notes and a complete set of lyrics. You'd scarcely find a fuller picture of a first-generation bluesman, in this case one of the most influential of all time.

SON HOUSE: THE LEGENDARY 1941-1942 RECORDINGS (Folk Lyric). These are the recordings House did for Alan Lomax and the Library of Congress when Lomax was researching the tradition of Robert Johnson. Includes hollers and one extended piece accompanied by Leroy Williams on harmonica. Majestic vocal and bottleneck performances, slow and stately, and full of the solemnity that House in particular projected: Not much different from his six extant commercial recordings (available on Origin anthologies), except for their somewhat looser structure.

Son House, WALKING BLUES (Flyright). Issued in 1979, this includes four previously unknown selections by House from the same 1941 sessions. What makes it different is that on three of these selections — two of which last for more than six-and-a-half minutes apiece — House is backed by a driving little band that includes Leroy Williams on harmonica, Willie Brown on second guitar, and Fiddlin' Joe Martin on mandolin. It's an arresting sound, pounding, relentless, the kind of music that up until the release of this record we could imagine only from contemporary accounts. The album also includes several fine selections by Brown, Williams, and Martin, as well

Continued on page 30

A guide to bluegrass

by Leslie Berman

If Opera is music to watch, bluegrass is music to do. It's a great equalizer, and in the '60s, it got long-haired guitar- and banjo-playing kids together with starchy Southern mountaineers. Out of their enthusiastic meetings grew newgrass, or as Eddie Adcock put it in the name of one of his bands, the second generation. Our reward is a place where songs and virtuosos can meet on neutral ground: Joe Val did a bluegrass album of Beatle songs, Jim and Jesse do Chuck Berry. Oh, there are purists. Someone will tell you that if there are drums, it isn't bluegrass. Sonny Osborne was snubbed for using an electric pickup on his banjo. But bluegrass, high and lonesome, smooth and silky, or jazzed up by another name, is music you feel rising in your throat, often before you know it's there. This discography is a brief introduction to the essential records and bands. It covers old-, new-, and rockgrass, and the records should be easy to find, either in local stores or by writing to the companies directly.

Bill Monroe, 16 GREATEST ALL-TIME HITS (Columbia); THE HIGH LONESOME SOUND OF BILL MONROE (MCA); FEAST HERE TONIGHT (RCA). Not only is Bill Monroe the father of bluegrass, he is its grandfather — nine-year-old New York kids can still go backstage and receive mandolin lessons from him. And yet Monroe, who invented this many-sided form after he split with his brother Charlie and collected the Blue Grass Boys in 1939, has also learned from young musicians since the outset — Bill Keith, Byron Berline, and God knows how many who've passed through his band. Monroe spits out mandolin licks, his sharp tenor whines and warps: a crackling reed full of loneliness and sad, sad, sad. At first, bluegrassers only imitated his solos, his phrasing; then, they began to perform his songs. Hardly an album is made without at least one Monroe tune ("Molly and Tenbrooks," "Little Cabin Home," "Uncle Pen," "What Would You Give in Exchange"). *16 Greatest All-Time Hits* and *High Lonesome Sound* represent not only the Monroe canon, but the bluegrass canon. Monroe's choice of fiddlers also has been one of his greatest strengths. The fiddler's fiddler, Kenny Baker, who has been in and out of Monroe's Blue Grass Boys, tops a list that includes Berline, Vassar Clements, Chubby Wise, and Red Taylor.

As the Monroe Brothers, Bill and Charlie cut their own swath through the popular music of the South in the mid-'30s, at once anticipating bluegrass and contemporary country. *Feast Here Tonight* points to the divergent paths that Bill and Charlie were to take, but the album also illustrates the debts the two owe each other. Most of the collection's 32 songs, each a classic, have been redone as bluegrass by later bands.

BREAKFAST SPECIAL (Rounder). Breakfast Special was the first all-star band in New York's buzzing bluegrass scene, infusing the Southern, suburban, and rural bluegrass network with some city smarts and with a skepticism tinged (let's admit it) by hero-worship. Kenny Kosek is now among the heroes of fiddling — deservedly, for the loose intensity of his unstoppable, mesmerizing sound. Tony Trischka has done just about everything you can on a banjo. Mandolinist Andy Statman is so versatile and eccentric that he has played sax in bluegrass and mandolin in jazz, and when he does, it is exactly what you wanted to hear and didn't know it. Of all the records listed here, this may be my favorite.

Country Gazette, ALL THIS AND MONEY TOO (Ridge Runner). DON'T GIVE UP YOUR DAY JOB (UA). With the banjo of Alan Munde as its anchor, Country Gazette has been many bands over the last decade; it now comprises Munde, Roland White (who, with late brother Clarence White of Byrds fame, founded the Kentucky Colonels, a California bluegrass mafia "family") on mandolin, jazzy Joe Carr on guitar, and Mike Anderson on bass. There is a midnight, hug-your-baby feel to this album, which includes Lefty Frizzell's "Gone, Gone,



Illustrations by Jeremy Elkin

The Stanley Brothers

Gone," Lennon/McCartney's "Eleanor Rigby," and the Flying Burrito Brothers' "Devil in Disguise." In a previous incarnation, the band featured Byron Berline (Stones, Byrds, Burritos, and, of course, Monroe's Blue Grass Boys), and produced *Don't Give Up Your Day Job* (now out of print, but still available in some stores), maybe the Gazette's best.

Country Gentlemen, YESTERDAY AND TODAY, Vol. III (Rebel). As with many bluegrass bands, there have been many Gentlemen, but for once you get to hear all the permutations. Volume Three of *Yesterday and Today* has cuts from eight different recording sessions featuring 11 musicians. John Duffey, mandolinist and tenor singer (now with Seldom Scene), deserves much of the credit for introducing bluegrass to contemporary songs, and this Country Gentlemen album (which also includes the traditional "Make Me a Pallet on the Floor," "Train 45," and a Hank Snow medley recorded in Japan with a great guitar break by Charlie Waller) has a 1963 rendition of "M.T.A." and "Galveston Flood," radical choices at the time.

J.D. CROWE AND THE NEW SOUTH (Rounder). Recorded in 1975 and about as perfect a bluegrass album as you can find. Crowe's banjo playing, first heard with Jimmy Martin in the '50s, doesn't roll along so much as it floods. Tony Rice (guitar and lead vocals) and Ricky Skaggs (fiddle, mandolin, and viola) are the ultimate bluegrass craftsmen — tasteful, fluent, and never overbearing; Jerry Douglas's dobro has the sustained sound usually associated with a pedal steel. Bluegrass can be corny and sentimental, but not the New South. From Fats Domino's "I'm Walkin'" to Bruce

Phillips's "Rock Salt and Nails" and some Gordon Lightfoot tunes, this is bluegrass at its best — swiny, lyrical, and sleek.

Dillard's, BACK PORCH BLUEGRASS; (Elektra); LIVE ALMOST (Elektra). Even though Doug Dillard has been working steadily with and without brother Rodney, I was surprised to find that Elektra still has these albums in print. The Dillard's (Doug on banjo, Rodney on guitar, and friends from Missouri, Mitch Jayne, Dean Webb) are responsible for some of the most atypical and enduring songs in all bluegrass. Almost all the new-grass bands and some of the old-timers cover their tunes. Doug and Rodney have progressed (?) into rockgrass, but one recent album, *Jackrabbit!*, goes back to basics. Byron Berline fiddles, Sam Bush guests on mandolin, and Billy Constable takes guitar breaks on "Salty Dog Blues," "Rolling in My Sweet Baby's Arms," and "Hamilton County Breakdown."

Flatt & Scruggs, THE GOLDEN YEARS (Rounder/Columbia Reissue). Once part of what might have been the finest band Monroe has ever worked with, and once even more popular than their mentor, Flatt & Scruggs are now remembered as those guest stars on *The Beverly Hillbillies*. I know they're the first bluegrass band I ever saw and heard. Earl Scruggs developed what is known as the bluegrass banjo style: a three-fingered picking roll that's crisp and nearly impossible to execute. Lester Flatt's low tenor and rhythmic guitar playing was always the perfect foil for Scruggs's brisk harmonic instrumental style. Flatt's end-of-word vocal choke is heard here at its best on "Dim Lights, Thick Smoke (And



Bill Monroe

Loud, Loud Music)," one of the first honky-tonkers performed in bluegrass. Scruggs's tuners, used to raise and lower the second and third strings while picking, are heard on several songs, most notably on "Flint Hill Special," creating a slur you can't duplicate any other way — a signature sound. Everett Lilly's tenor (he's a Lilly brother) is an essential part of the group's gospel quartets. Chubby Wise, the bluesy fiddler who practically invented bluegrass fiddling, sits in on "I'm Working on a Road." Two classic albums, now out of print, are *Country Music* and *Foggy Mountain Jamboree*.

Jim and Jesse, BLUEGRASS SPECIAL/BLUEGRASS CLASSICS (Epic). Where some of their peers have pigheadedly refused to enter the '80s, and others have wrongheadedly tried to second-guess trends, Jim (guitar) and Jesse (mandolin) have played good songs consistently well. They currently have a single of Randy Newman's "Rider in the Rain," and they haven't had a bad band yet. From mountain songs to gospel to country to rock 'n' roll, a Jim and Jesse version of a song is always respectful. They have an album of Chuck Berry tunes (*Berry Pickin'*) with the guitar parts picked out faithfully on mandolin, and it's nifty. If *Bluegrass Special/Bluegrass Classics*, a double-album repackaging, is hard to find, try the *Jim and Jesse Story* on CMH, a recent remake with many of the original musicians of these and other signature songs.

Lilly Brothers, BLUEGRASS BREAKDOWN (Rounder Reissue). The Lillys (Everett and Bea) are West Virginia ex-Monroe band bluegrassers who wound up in Boston. They are responsible for the introduction of bluegrass to Eastern audiences and for Tex Logan, whose mad fiddling first was made public with the Lilly Brothers. For 16 years, they played almost nightly at the Hillbilly Ranch. Evident here are not-so-subtle traces of Flatt & Scruggs (with whom Everett worked for two short stints) and of Monroe. The blend of these two styles is best heard in the Lillys' version of "Foggy Mountain Breakdown," recorded here along with Carter family tunes "Wildwood Flower" and "I Wonder How the Old Folks Are at Home." The music on this album is wild and raw — next to the Stanley Brothers, the Lillys are probably the most mountainy sounding of all bluegrass bands.

JIMMY MARTIN'S GREATEST BLUEGRASS HITS (Gusto). Martin is one of the dons of bluegrass, a low tenor whose numerous bands have been training ground for some of the finest of the second generation. His sound has remained exactly as it was in his youth, so you might as well buy this one, recorded in 1978 with almost as many bands as album cuts. Martin's unusual vocal qualities still come through, including his bark of approval for a well-rendered fiddle solo by Blaine Sprouse (now playing with Jim and Jesse). This album features classic tunes written by Monroe, Flatt & Scruggs, and Martin himself: "Blue Moon of Kentucky," "Foggy Mountain Breakdown," and "Big Country." An older (and out-of-print) album on Decca, *Good and Country*, will introduce you to J. D. Crowe, playing banjo at 16 (when he was secretly being imitated by players twice his age); it includes more classics from the bluegrass "fakebook": "Bear Tracks," "You Don't Know My Mind," and "All the Good Times Are Past and Gone."

MULESKINNER (Ridge Runner). This album, reissued from a Warner Bros. release, best showcases the talents of Bill Keith (banjo), Richard Greene (fiddle), the late Clarence White (guitar), and David Grisman (mandolin) — the first of the great non-Southern players. Songs like "Soldier's Joy," "Muleskinner Blues," "Footprints in the Snow," and "Roanoke," all associated with Bill Monroe, are respectfully, yet inventively reworked. Richard Greene is the first electric violinist I have heard to draw connections between the wildness of traditional music and the strictness of rock 'n' roll. Bill Keith has moved on to pedal steel, but he was an ungodly banjo player. And lord, what hasn't David Grisman done? Recorded with jazz violinist Stephane Grappelli, created his own brand of jazz and bluegrass he calls "dawg." For contrast, get *Bill Monroe's Greatest Hits* (MCA), which contains Monroe's versions of most of these songs.

NEW GRASS REVIVAL (Starday). The New Grass Revival was formed in the early '70s around mandolinist Sam Bush,

Continued on page 31

A Guide to Music Services

The listings that follow are an experiment on our part — a companion volume to the *Guide to Boston Bands*, one of the most successful and well-received projects the *Phoenix* has ever done. This directory was compiled in response to a strong desire on the part of our readership for more detailed information regarding the many services for musicians available in New England. We think it is the most comprehensive and useful such directory ever put together for the New England

area. If you find it so, please let us know. Copies of the *Guide to Boston Bands* are still available. If perchance you have misplaced yours. Send \$2 to Circulation, the *Boston Phoenix*, 100 Massachusetts Avenue, Boston, Mass. 02115. The next edition of the *Guide to Boston Bands* will be published in the fall. Please watch the *Phoenix* for information on how to get your band listed. All information was provided by the people and companies listed, and should

be accurate as of date of publication. We cannot, however, be responsible for any errors. If you do find any mistakes, though, please let us know. The astute reader will note that we have listed 117 recording studios, 17 independent recording engineers and producers, 35 local record labels, and 121 music stores, equipment dealers, and sound and lighting companies. Those 121 have been cross-indexed for your convenience. The *Guide to Music Services* was

compiled by Paul D. Lehrman, with a lot of assistance from Julie White and David L. Williams, along with Rena Baskin, who typed. Without naming any names, we would like to remind everyone that the contents of the *Boston Phoenix Guide to Music Services* are copyright 1981 by Media Communications Corporation and the Boston Phoenix Inc. All rights reserved. Reproduction by any method without written permission is strictly prohibited.

Recording studios

Welcome once again to the wonderful world of New England recording studios. The list you are about to confront is the largest, most comprehensive, and most accurate such directory ever to appear anywhere. If there are any audio or video studios in New England that are not mentioned here, it's because they have asked us not to list them, due to the fact that they do no independent music production.

We have listed 117 facilities, including all studios that feature eight-track or more recording, and a handful of four-track studios in the immediate area that do professional work. Our "digital" category has been removed since there are no such places in New England, but our "video" category has grown like Topsy.

The "compressors, etc." category, as usual, includes limiters, noise gates, and sibilance controllers. Microphones are mentioned only when a studio boasts truly outstanding ones. If there is no microphone entry in a particular studio's listing, it's still a safe bet that the place has an excellent complement from Shure, AKG, Beyer, Electro-Voice, Sennheiser, or Sony. "Label" work refers only to assignments made to the studio by outside record companies, and

does not include the percentage of the studio's output that finds its way onto vinyl. "Commercial" work includes radio, TV, film, industrial, and audio-visual projects. "In-house" projects are those that the staff or ownership of the studio do for themselves, or those in which they have a financial interest.

Rates vary wildly, of course, and none of the dollar figures mentioned here are to be taken as gospel. If you are planning to do a project, call the studio(s) of your choice and explain to them what you want to do, and they will be happy to give you a price.

All of the listed information comes from the studio managers or engineers, and should be accurate as of date of publication. If things are not as we have told you, please let us know. Good luck.

24-TRACK MASSACHUSETTS

(See also: Studio B, 16-track; Reel Time Productions, location.)

Blue Jay Recording Studio
669 Bedford Road, Carlisle 01741, 369-2200.
Owners: Bob Lawson, Janet Lawson, Steve Langstaff.
Engineers: Bob Lawson, Steve Langstaff.
Room size: 1000 sq. ft.
Tape machines: MCI JH-114 24-track and JH-110B 2-track, Revox duplicators.
Console: MCI 600 — 32-input, automated.
Monitors: Urei 813 time-aligned, Auratones, powered by Crown

PSA-2.
Reverb: Lexicon 224 digital.
Compressors, etc.: Urei LA-2A, LA-4, and 1176, Gain Brain, Kepex, Orban de-esser.
Equalizers: Troisi parametric.
Other outboard equipment: Lexicon Prime Time, Loft flanger.
Microphones: Neumann, U47 tube, KM84, KM86, and U87, Telefunken 251.
Keyboards: 1927 Steinway B 7' grand, Hammond M3, Rhodes 88 and Wurliizer electric pianos.
Amps: Ampeg B-15.
Credits: Aerosmith, Private Lightning, Pat Metheny, George Thorogood and the Destroyers, Robin Lane and the Chartbusters.
50% label; 10% commercial; 40% independent.
Rate: negotiable.

Century III
545 Boylston Street, Boston 02116, 267-9800.
Also equipped for: 16- and 4-track.
Owner: Ross Cibella.
Manager: Jim Dean.
Engineers: Rob Hill, William Garrett, Fred Torchio.
Room size: 35x20x12, designed by John Storyk.
Tape machines: MCI JH-110 24-track, MCI JH-110B 4-track, Scully 280 2-track, MCI JH-10 mono.
Console: MCI JH-428.
Monitors: Urei 813 time-aligned, Auratones, JBL 4311, powered by Bryston.
Noise reduction: Dolby (for mix-down only).
Reverb: EMT 240 gold-foil.
Compressors, etc.: Teletronix LA-

2A, Urei 1176, dbx 160, Orban de-esser, Roger Mayer gates.
Equalizers: Lang, Pultec, Orban and Ashly parametric.
Other outboard equipment: Lexicon Prime Time, Eventide Harmonizer, ADS vocal stresser, EXR aural exciter.
Microphones: Neumann U47, U87.
Keyboards: Yamaha 7' grand.
Drums: Pearl.
Credits: theme for Channel 7 news, Swingers Resort, the Scam, film soundtracks.
20% label; 50% commercial; 30% independent.
Rate: \$40/hr. (10 hrs. — evenings).

Dimension Sound Studios
368 Centre Street, Jamaica Plain 02130, 522-3100.
Also equipped for: 16-, 4-track, location.
Owners: Dave Hill, Thom Foley.
Engineers: Thom Foley, Brian Ales, Gail Perry.
Room size: 1200 sq. ft.
Tape machines: MCI JH-114 24-track, Ampex 440B 4- and 2-track and mono.
Console: ADM — 24x24.
Monitors: Altec 604E with Mastering Lab crossovers, powered by McIntosh 2105.
Noise reduction: Dolby.
Reverb: 2 EMT plates.
Compressors, etc.: SpectraSonic, Urei, Kepex, Gain Brain.
Equalizers: custom parametric, Pultec.
Other outboard equipment: Ursa Major Space Station, Lexicon delay, Countryman phaser, BGX SMPTE synchronizer.

Microphones: Neumann U87, U67, U84, KM84, M49, SM2 stereo, Telefunken 251, Sony C37A, RCA 44BX, 77DX.
Keyboards: Yamaha 7'4" grand, Hammond organ, Rhodes, Baldwin electric harpsichord, Arp 2600, Omni II, and DGX.
Amps: assorted.
Drums: Ludwig with roto-toms.
Credits: WGBH-TV, George Thorogood (Rounder), Leon Russell, Geoff Muldaur, *I Ain't Drunk* (Hannibal).
50% label; 30% commercial; 20% independent.
Rate: negotiable.

Eastern Sound
11 Messina Avenue, Methuen 01844, 685-1832.
Owner: Pat Costa.
Manager: Ron Messina.
Engineers: Pat Costa, Ron Messina, Mike Messineo, Bill Borelli.
Room size: 24x20.
Tape machines: Ampex MM-1200 24-track, Ampex ATR-102 and Revox 2-track.
Console: Syncon — 28x24 with VCA grouping.
Monitors: Altec 604, JBL 4311, Auratones, powered by Crown DC300.
Noise reduction: dbx.
Reverb: Audicon plate.
Compressors, etc.: dbx 160, Urei LA-3 and LA-4, Gain Brain, Kepex.
Equalizers: Ashly parametric, Urei graphic.
Other outboard equipment: DeltaLab DL-4 delay, Eventide Harmonizer and phaser, Loft analog

Continued on page 6

THE FUTURE



Alpha Services include:

- Rehearsal space rental
- Rental of 6-20 channel stereo sound systems with engineer and road crew
- Transportation
 - limo service
 - van
 - 14 ft truck
- 4 and 8 studio and remote demo recording
- Lighting systems available

STARTS NOW

Music for your head and feet delivered with that funky beat.



HYPERTENSION

- Sat. June 6 — *Five All Night Live*
- Tues. June 9 — appearing at Jacks
- Watch for their upcoming EP on records
- Call Productions Alpha for Fall bookings

776-8886

or 262-5660 (24 hrs. ans. service)

708 Mystic Ave., Somerville Ma., (exit 4, off 93)

BASF Chrome. The world's quietest tape is like no tape at all.

Today, only one high bias tape is able to combine outstanding sensitivity in the critical high frequency range with the lowest background noise of any oxide tape in the world.

That tape is BASF's Professional II.

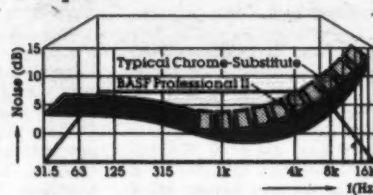
Professional II is like no other tape because it's made like no other tape. While ordinary high bias tapes are made from modi-

fied particles of ferric oxide, Professional II is made of pure chromium dioxide. These perfectly shaped and uniformly sized particles provide a magnetic medium that not only delivers an absolute minimum of background noise, but outstanding high frequencies as well.

Like all BASF tapes, Professional II comes encased in the new ultra-precision cassette shell for perfect alignment, smooth, even

movement and consistent high fidelity reproduction.

With Professional II, you'll hear all of the music and none of the tape. And isn't that what you want in a tape?



The difference in noise level between PRO II and ordinary high bias tape is greatest where the human ear is most sensitive (2-6 kHz).

GUARANTEE OF A LIFETIME

All BASF tape cassettes come with a lifetime guarantee. Should any BASF cassette ever fail—except for abuse or mishandling—simply return it to BASF for a free replacement.

Mobile Fidelity Sound Lab.

BASF Professional II is so superior it was chosen by Mobile Fidelity Sound Lab for their Original Master Recording™ High Fidelity Cassettes. These state-of-the-art prerecorded cassettes are duplicated in real time (1:1) from the original recording studio master tapes of some of the most prominent recording artists of our time.



CHROME



BASF

For the best recordings you'll ever make.

BASF Systems, Crosby Drive, Bedford, Massachusetts 01730

AVAILABLE AT ALL FINE HI FI DEALERS AND RECORD STORES.

Continued from page 4

delay, Helpinstill piano pickup.
Microphones: Neumann U47, U87.
Keyboards: Yamaha 6'7" grand, Rhodes.
Drums: Ludwig with roto-toms.
Credits: Oak (Mercury), the Rings.
25% commercial; 75% independent.
Rate: negotiable.

Long View Farm

Stoddard Road, North Brookfield 01535, 867-7662, -7050, or -7215.
Also equipped for: 16- and 4-track.
Owner: Gil Markle.
Manager: Kathleen Holden.
Engineers: Jesse Henderson, Geoff Myers.
Room size: Studio 1 — 20x25 with iso booths; Studio B — 50x30 with iso booths.
Tape machines: MCI 24-track, 3M 16-track, Ampex 4-track, Studer, Ampex, Scully, Revox, and Stellavox 2-track.
Console: MCI-528, Aengus 1608 custom.
Monitors: Big Reds, JBL 4311, Bose, Advent, powered by Crown DC300A.
Noise reduction: Dolby (for mix-down only).
Reverb: acoustic chamber, EMT plate, AKG BX-10 and BX-20.
Compressors, etc.: Universal Audio, Teletronix, Kepex, Gain Brain, Roger Mayer gates.
Equalizers: API, Modular Audio.
Other outboard equipment: DeltaLab DL-2 and DL-4 delays, Eventide Harmonizer, phaser, and delay, Loft delay, Orban stereo synthesizer.
Microphones: Neumann U87, U47, KM84, RCA 44BX, Schoeps.
Keyboards: Steinway grand, Baldwin baby grand, Hammond B3 and C3, Arp and Moog synthesizers, Eika Stringer.
Amps: Marshall, Fender, Ampeg.
Drums: Slingerland, Fibes, Rogers.
Label: Long View Records.
Credits: J. Geils Band, Head East (A&M), Rupert Holmes (MCA).
70% label; 10% in-house; 20% independent.
Rates: 24-track, \$190/hr., includes room and board; 16-track, \$100/hr.

The Mixing Lab

Newton, 964-8010.
Owner: John Nagy.
Engineers: John Nagy, Paul Mufson, Danda Stein.
Room size control room 18x17, small overdub room, designed by Tom Danaher.
Tape machines: MCI JH-114 24-track, MCI, Revox, and Ampex 2-tracks.
Console: custom — 24x24.
Monitors: Big Reds, ADS 910, others, powered by McIntosh.
Noise reduction: Dolby and dbx.
Reverb: Lexicon 224 digital, AKG BX-20.
Compressors, etc.: Urei, Gain Brain, Kepex, Orban de-esser.
Other outboard equipment: Lexicon Prime Time, Pipe flanger, Marshall Time Modulator.
Microphones: Schoeps, Neumann U47, KM84.
Credits: George Thorogood (Rounder), Leon Russell, *The Weavers at Carnegie Hall*, *Summer Solstice* (ABC-TV).
65% label; 30% commercial; 5% independent.
Rate: negotiable.

Music Designers Inc.

241 White Pond Road, Hudson 01749, 890-8787.
Also equipped for: 16- and 4-track.
Owner: Jeff Gilman.
Engineers: Jeff Gilman, Fred Mueller.
Room size: 24x34 with 16x12 iso booth.
Tape machines: 3M M79 24-track, MCI 4-track, MCI, Ampex, Revox, and Otari 2-track.
Console: Harrison — 32x32 with Allison 65K automation.
Monitors: Urei 813 time-aligned, Altec 604, JBL, powered by Bryston and McIntosh.
Reverb: Lexicon 224 digital, EMT 240 gold-foil, AKG BX-20.
Compressors, etc.: Urei, Allison, Ashly, Quad-Eight, Teletronix LA-2A, Kepex, SpectraSonics, Roger Mayer gates.
Equalizers: Variband parametric, Altec.
Other outboard equipment: Delta Lab DL-1 delay, Cooper Time Cube, MXR flanger, 360 Systems frequency shifter.
Microphones: Sony C37A, Neumann M49, U87, U47 fet, Telefunken 251, Crown PZM, Sennheiser 804 shotgun.
Keyboards: Blüthner 7'6" grand, Hammond B3, Cannon-Guild harp-sichord, Arp Omni.
Amps: Roland SC-60, Acoustic, Fender.
Drums: Sonor.
Other instruments: assorted percussion.
Label/publishers: Full Sail Records, Top Sail Music (BMI).
Credits: Mason Daring and Jeannie Stahl, *Heartbreak*; the Shades

(Bayshore); the Stompers, *Shut-down*; Ellis Hall Group.
Rate: \$125/hr.

Northern Recording Studios

63 Main Street, Maynard 01754, 443-3871.
Owner: Bill Riseman.
Manager: Jean Woodward.
Engineer: Bill Riseman.
Room size: 30x60.
Tape machines: MCI 24-track, Ampex 2-track.
Console: Aengus — 32-input.
Monitors: Altec, driven by Phase Linear 400.
Noise reduction: dbx.
Reverb: EMT plate.
Compressors, etc.: Urei, SpectraSonic, Kepexes, Gain Brains, Pultec.
Other outboard equipment: Marshall Time Modulator, Eventide Harmonizer and phaser, Orban stereo synthesizer, Loft and Lexicon delays.
Microphones: Neumann U87, U47.
Keyboards: Yamaha 7' grand, Rhodes, organ.
Credits: the Cars, Robin Lane and the Chartbusters, John-Lincoln Wright.
75% in-house; 25% independent.
Rate: negotiable.

Soundtrack

77 North Washington Street, Boston 02114, 367-0510.
Also equipped for: 8-track.
Owner: Robert Cavicchio.
Manager: John Jordan.
Engineers: John Kiehl, Karen Kane, Steve Liquori, Tony Volante, Sonny DuFaut.
Room size: 20x40; small studios 10x14 and 15x25.
Tape machines: 3M M79 24-track, Studer B67 2-tracks, MCI JH-110 8-tracks, Otari 4-track, Ampex 440 2-tracks and mono.
Console: Audiotronics 501 — 24 input; Tangent 3216s — 8-input.
Monitors: Altec 604, JBL 4311, Auratones, powered by BGW and SpectraSonics.
Noise reduction: Dolby (for mix-down only).
Reverb: AKG BX-20, Lexicon 224 digital.
Compressors, etc.: Urei LA-4, 1176, dbx 161, Kepex, Gain Brains, Orban de-esser, Eventide Omnipressor.
Equalizers: Ashly and Pultec parametrics.
Other outboard equipment: Eventide Harmonizer, Lexicon Prime Time, MXR phaser, SMPTE generator, EXR aural exciter.
Microphones: Neumann U87, U89.
Keyboards: Yamaha grand, Clavinet, Minimoog, Rhodes and Wuritzer electric pianos.
Drums: Gretsch, congas.
Other instruments: timpani, chimes, vibes, marimba, harp.
Credits: WCVB-TV, Parker Bros., Bradlee's, John Butcher Axis, the Neighborhoods.
75% commercial; 25% independent.
Rate: negotiable.

Spectrum Recorders

151 South Main Street, Lanesborough 02137, (413) 499-1818.
Owner: Spectrum Recorders Inc.
Engineers: Peter Seplow (chief), David Fowle, Bill Raimondi.
Room size: 25x30x15, acoustical consulting by Acoustilog.
Tape machines: MCI JH-24 24-track, Scully 280B and Technics RS-1500 2-track.
Console: APSI 3000 — 32-input.
Monitors: Urei 811 time-aligned, Auratones, Altec 604, powered by Carver M400, SAE, and Pioneer.
Reverb: MicMix CSR-EQ23.
Compressors, etc.: Urei, dbx, custom gates, Burwen transient noise eliminator.
Equalizers: UTC.
Other outboard equipment: DeltaLab acoustic computer, Loft analog delay.
Microphones: Sony C37.
Keyboards: upright piano.
Credits: the Cobble Mountain Boys (Single Brook), Shenandoah, Swingshift, Driftwood.
20% label; 40% commercial; 40% independent.
Rate: negotiable.

Studio 24

321 Revere Street, Revere 02151, 289-6800.
Also equipped for: 16-, 12- and 4-track.
Owners: Raymond Samora, Vincent Giarruso.
Engineers: John Searle, Jeff Landroche, Mark DeSisto.
Room size: 40x60.
Tape machines: 3M M79 24-track, Scully 12-, 4-, and 2-track.
Console: Automated Processes — 32x32.
Monitors: Altec 604; powered by Phase Linear.
Noise reduction: Dolby (for mix-down only).
Reverb: EMT, Fairchild.
Compressors, etc.: Eventide Omnipressor, Urei, Teletronix, Inovonics 201, Kepex, Orban de-

esser.
Equalizers: Pultec, Langevin.
Other outboard equipment: Eventide Harmonizer.
Keyboards: Mason and Hamlin grand, Hammond L103.
Amps: Ampeg, Peavey.
30% commercial; 70% independent.
Rate: negotiable.

CONNECTICUT (24)

(See also: P & P Studios, 16-track.)

Don Elliott Productions

15 Bridge Road, Weston 06883, (203) 226-4200.
Also equipped for: 8- and 4-track.
Owners: Don Elliott, Doris Elliott.
Manager: Liz Gallagher.
Engineers: Pete Levin, Harvey Hoffman, Dean Elliott.
Room size: 30x40 with iso booth.
Tape machines: MCI 24- and 2-track, Scully 4- and 2-track, and mono.
Console: Syncon — 28-input.
Monitors: Big Reds, Auratones, powered by BGW and McIntosh.
Noise reduction: Dolby.
Reverb: EMT, Ursa Major Space Station.
Compressors, etc.: Urei LA-3A, Universal Audio, Roger Mayer gates.
Other outboard equipment: Eventide Harmonizer and flanger, Marshall Time Modulator.
Microphones: Neumann U67, Sony C47.
Keyboards: Baldwin grand, Hammond B3, Yamaha YC-30 organ, Rhodes, Arp Odyssey and String Ensemble.
Amps: Yamaha, Fender, Polytone.
Drums: Pearl, roto-toms.
Other instruments: assorted percussion, marimba, vibes.
Credits: Larry Coryell, Michael Moriarty, Gerry Mulligan, Schlitz, Texaco, Porsche Audi.
50% commercial; 50% independent.
Rates: negotiable.

The Gallery

87 Church Street, East Hartford 06108, (203) 528-9009.
Also equipped for: 16- and 8-track.
Owner: Douglas Clark.
Engineers: Douglas Clark, Bill Pauluh, Peter Solak.
Room size: 1500 sq. ft.
Tape machines: MCI 24-track, Ampex 2-track.
Console: custom-built.
Monitors: Altec 604, powered by McIntosh.
Noise reduction: dbx.
Reverb: custom plate.
Compressors, etc.: dbx and custom comp-limiters, 16 custom gates, Orban de-esser.
Equalizers: custom graphics.
Other outboard equipment: Eventide Harmonizer and delay, Countryman phaser, Roland Spacecho, Loft analog delay.
Microphones: Neumann U87.
Keyboards: Baldwin 6' grand, Hammond B3, Rhodes.
Amps: Fender, Sunn, others.
Drums: Roto-toms, Synare 3, others.
Other instruments: guitars, assorted percussion.
Credits: Larry Young (Arista), Little Village (Quiet Cannon), Flo (Mercury).
10% label; 15% commercial; 75% independent.
Rates: \$55/hr.; 16-track, \$42.50/hr.

The Nineteen Recording Studio

19 Water Street, South Glastonbury 06073, (203) 633-8634.
Also equipped for: 16- and 8-track, location.
Owners: Jonathan Freed, Ronny Scailise.
Engineers: Jonathan Freed, Ronny Scailise, Wesley Talbot, Mark Zito.
Tape machines: MCI JH-114 16/24 track, Tascam 90-16 one-inch 16-track, Tascam Series 70 8- and 2-track, Otari MX-5050 and Revox 2-track; others.
Console: Sound Workshop 1600, automated.
Monitors: M&K, JBL, Auratones, powered by Epicure and Bryston.
Noise reduction: dbx.
Compressors, etc.: Eventide Omnipressor, Urei, dbx.
Equalizers: SAE graphic, Ashly parametric, Pultec.
Other outboard equipment: Eventide Harmonizer, MXR delay, Phase Linear autocorrelator.
Microphones: Neumann U47, U87, KM84/83, Sony C37, ECM-33P.
Keyboards: 1919 Knabe baby grand, Hammond B3, Rhodes, Mellotron, Clavinet, Moog synthesizer.
Amps: Fender, Acoustic.
Drums: Ludwig with roto-toms.
Other instruments: Les Paul guitar, Fender, Gibson, Rickenbacker, and Alembic basses, assorted percussion.
Label: Nineteen Records.
Credits: David Darling (ECM), Eight to the Bar, Grayson Hugh Quartet (Nineteen).
40% label; 25% commercial; 20% in-house; 15% independent.
Rate: \$70/hr.

Reel Dreams

6 East Newberry Road, Bloomfield 06002, (203) 243-8317.
Also equipped for: 16-track.
Owners: Carl Henry, Bill Hudak.
Engineers: Carl Henry, Bill Hudak, Bernie Evans.
Room size: 30x30 with 4 iso booths.
Tape machines: MCI 24- and 16-track, Scully and Otari 2-track.
Console: Loft Modular.
Monitors: JBL 4315, M&K subwoofers, Minimus-7, powered by Phase Linear, Crown, and SAE.
Noise reduction: dbx.
Reverb: custom plate.
Compressors, etc.: dbx, Urei, Orban, Roger Mayer gates.
Equalizers: Urei graphic, Orban parametric.
Other outboard equipment: Eventide Harmonizer, Loft analog delay, EXR aural exciter, Roland Spacecho, Mutron phasers, PAIA synthesizer modules.
Microphones: Neumann U87, U47.
Keyboards: Yamaha 6' grand, tack piano, Hammond B3, Wuritzer and Rhodes electric pianos.
Amps: Fender Twin and Tremolux, Ampeg, Randall, Switchmaster, others.
Drums: Rogers.
Other instruments: assorted percussion.
Credits: Gary Wofsey and the Contemporary Jazz Orchestra featuring Phil Woods, Rick Cerone (Reel Dreams Records).
5% in-house; 95% independent.
Rates: \$45/hr.; 16-track, \$40/hr.

Fred Weinberg Productions Inc.

16 Dundee Road, Stamford 06903, (203) 322-5778.
Also equipped for: 16- and 8-track, location, digital, 32-track digital (on request).
Owner: Fred Weinberg.
Manager: Mel Moller.
Engineers: Fred Weinberg, Devin Terreson.
Room size: 20x35 with iso booth.
Tape machines: MCI 16/24-track, 3M 8-track, 3M and Otari MX5050 2-track, Sony U-matic videocassette with Sony PCM adapter.
Console: Roger Mayer custom — 30-input.
Monitors: Tannoy, Electro-Voice, Auratones, powered by McIntosh and Dynaco.
Reverb: acoustic chamber, AKG BX-20.
Compressors, etc.: Roger Mayer custom.
Equalizers: custom and MXR graphic, Altec, Audioarts parametric.
Other outboard equipment: DeltaLab DL-4 delay, others.
Microphones: Neumann U47, U87, Telefunken, RCA 77DX, 44BX.
Keyboards: Yamaha upright, Gibson organ, pump organ, Rhodes and Gibson electric pianos, Korg electronic harpsichord, carillon, Korg and custom laser-optics synthesizers.
Amps: Pignose, Fender, Peavey.
Drums: Ludwig, Synare.
Other instruments: vibes, assorted percussion.
Labels: WAE, Frejo.
Publishers: Greg Scott Music (BMI), Mauren Kim Music (ASCAP).
Credits: Cheryl Tiegs special, Media Probes (PBS-TV), NBC News, Mobil, George Burns.
10% label; 80% commercial; 10% in-house.
Rates: on request.

MAINE (24)**Hensley Recording Complex**

Bar Harbor. Contact: Knickles & Associates, Box 150, Groveland, Mass. 01834, (617) 373-8422.
Owners: Randy K, Peter Knickles.
Engineers: various freelancers.
Room size: 24x32 with iso booth.
Tape machines: MCI JH-24 24-track, Ampex 2-track.
Console: MCI JH-426.
Monitors: JBL 4311, powered by Crown.
Noise reduction: dbx.
Compressors, etc.: Urei, Kepex.
Equalizers: Ashly parametric, Urei graphic.
Microphones: Neumann U47, M49.
Keyboards: Yamaha grand, Hammond organ.
Amps: Fender, Ampeg, Marshall.
Drums: Pearl.
Other instruments: assorted percussion.
Label: Diamond Records.
Credits: Johann Bidderdorf, Gail Roberts.
90% in-house; 10% independent.
Rate: \$150/hr. includes accommodations.

RHODE ISLAND (24)**Normandy Sound**

25 Market Street, Warren 02885, (401) 247-0218.
Also equipped for: 16-track.
Owners: Arnold Freedman, Bob Shuman, Phil Greene.
Engineers: Phil Greene, Bob Winsor, Phil Adler, Roger Christie, A.W. Dick, David Butler.

Room Size: 1000 sq. ft., designed by Dan Zellman.
Tape machines: MCI JH-114 24-track, 2 Scully 280B 2-tracks.
Console: APSI — 30x24, quad mixing.
Monitors: Altec 604, JBL 4311, Auratones, powered by Crown.
Noise reduction: dbx.
Reverb: Audicon stereo plate, MasterRoom Super C, Lexicon 224 digital.
Compressors, etc.: Urei LA-4, 1176, Ashly, MXR, Orban de-esser, Roger Mayer gates.
Equalizers: Ashly parametric.
Other outboard equipment: Loft analog delay, MXR digital delay, Lexicon Prime Time.
Microphones: Neumann U87, U47, KM84, Sony C500.
Keyboards: Yamaha 6'6" grand, Hammond A100, Yamaha organ, Rhodes.
Amps: Fender, Sunn.
Drums: Pearl.
Other instruments: 1960 Fender Stratocaster, Precision Bass.
Credits: Tiger Okoshi (JVC), Prince Charles and the City Beat Band, Dick Johnson (Concord Jazz), Private Lightning.
65% label; 10% commercial; 15% independent.
Rate: negotiable.

VERMONT (24)**Suntreader Studios**

Beaver Meadow Road, Sharon 05065, (802) 763-7714.
Also equipped for: 16- and 4-track.
Owner: Ambience Inc.
Managers: Jerice Bergstrom, Jonathan Heins.
Engineers: John Bergstrom, Jonathan Heins.
Room size: 29x30x16 with iso booth, designed by Bolt, Beranek & Newman.
Tape machines: Studer A80 24-track, 3M M79 4-track, Studer A80 and Revox 2-track.
Console: API — 32-input.
Monitors: custom-modified Altec and JBL, powered by Crown and BGW.
Noise reduction: Dolby.
Reverb: EMT gold-foil, AKG spring.
Compressors, etc.: Eventide Omnipressor, Neve, dbx, Urei comp/limiters, Kepex, Roger Mayer gates.
Equalizers: Sontec, Urei, API parametric, Urei graphic, custom units. Other outboard equipment: Eventide phaser, flanger, Harmonizer, delay, Lexicon digital delay.
Microphones: Neumann U67, U87, KM84, KM86, Schoeps, RCA 77DX.
Keyboards: Steinway 9' grand, Baldwin electric piano.
Other instruments: miscellaneous percussion.
Credits: Arlo Guthrie (Warner Bros.), Randy van Warner (Bearsville), the Neighborhoods.
60% label; 10% in-house; 30% independent.
Rate: \$130/hr. (10 hrs.)

16-TRACK MASSACHUSETTS

(See also: Century III, Dimension Sound Studios, Long View Farm, Music Designers Inc., Studio 24 — all 24-track.)

AAA Recording

835 Dorchester Avenue, Dorchester 02125, 825-7370.
Owner: Joe Saia.
Engineers: Paul Walunas, Nick Prout, Cindy Smith.
Room size: 30x25.
Tape machines: Ampex MM-1000 16-track, Ampex 2-track.
Console: custom 20-input.
Monitors: Altec 605; JBL studio series.
Noise reduction: dbx.
Reverb: EMT plate.
Compressors, etc.: Ashly, Urei, Kepex.
Equalizers: custom parametric.
Other outboard equipment: Eventide Harmonizer.
Microphones: Neumann U84, U67.
Keyboards: grand piano, Hammond B3, Arp Omni.
Drums: Slingerland.
Other instruments: timpani, celeste, miscellaneous percussion.
95% commercial; 5% in-house.
Rate: negotiable.

Baker Street Studio

1072 Belmont Street, Watertown 02172, 484-9812.
Also equipped for: 8-track.
Owner: Roger Baker.
Manager: Tiffany Newport.
Engineers: Roger Baker, Darleen Wilson, Andy Mendelson.
Room size: 15x35 with drum and piano booths, designed by Abadon/Sun.
Tape machines: Otari MTR-90 16-track, 7800 one-inch 8-track, Ampex 440B 2-track.
Console: Tangent — 20-input.
Monitors: Urei 811 time-aligned, Auratones, powered by Crown DC300.

Continued on page 5

FREE 1981 HIFI BOOK

Tech Hifi has a *free* 112 page book for you.

In plain English, it gives you information you should know before you shop for stereo. It discusses the features of the leading brands. And there are plenty of *full color* photographs.

It's called *The 1981 Hifi Book*. And among the quality components and accessories you'll find described in it is TDK SA cassette tape. TDK SA is used by leading cassette deck manufacturers for reference testing. It's the world's first non-chromium tape to take full advantage of the "high" bias/eq setting. And TDK SA cassette tape is attractively priced.

If you would like to know more about TDK SA cassette tape, just stop by any of the 68 Tech Hifi stores and ask for your free copy of *The 1981 Hifi Book*.



TDK 

tech hifi

Quality components at the right price.



At participating Tech Hifi stores:
AMHERST 15 East Pleasant Street
BOSTON 240A Newbury Street
BROCKTON Corner of Rt.27 & Pleasant St.
BROOKLINE 870 Commonwealth Ave.
BURLINGTON Vinebrook Plaza
CAMBRIDGE, Harvard Sq. 38 Boylston St.
CAMBRIDGE 182 Massachusetts Ave.
DANVERS 198 Endicott Street

DEDHAM 850 Providence Hgwy. (Rt.1)
FRAMINGHAM 50 Worcester Hgwy. (Rt.9)
HANOVER At Hanover Mall Extension
HYANNIS Rt.132, in Capetown Plaza
NORTH DARTMOUTH 345 State Rd. (Rt.6)
QUINCY 464 Washington Street
SAUGUS Rt.1 Augustine Plaza
SPRINGFIELD 1376 Boston Road
STONEHAM 352 Main Street

WORCESTER 301 Park Avenue
THE SERVICE CENTER: 870 Comm. Ave.
MANCHESTER, NH K-Mart Shopping Plaza
NASHUA, NH Nashua Mall Extension
SALEM, NH 390 So. Broadway (Rt.28)
PROVIDENCE, RI 165 Angell Street
WARWICK, RI 1989 Post Road
HIFI BARGAIN CENTERS:
CAMBRIDGE 95 First St., Lechmere Sq.


WALTHAM 667 Main Street
SHREWSBURY 304 Turnpike Road
BROCKTON Corner of Rt.27 & Pleasant St.
TECH VIDEO CENTERS:
BOSTON 86 Canal Street
BURLINGTON Vinebrook Plaza
MANCHESTER, NH K-Mart Shopping Plaza
South Willow Street



(Some advertised equipment and guarantees may not be available in the Hifi Bargain Centers)
TECH HIFI STORES are also in New York, New Jersey, Connecticut, Michigan, and Ohio.

NEW ENGLAND'S LARGEST RECORD SELECTION

DAN FOGELBERG
SOUVENIRS
including:
Part Of The Plan/Better Change
Illinois/Changing Horses
There's A Place In The World For A Gambler



PE 33137

2⁹⁹ LP/TP

Friday Night In San Francisco
Live
AL DI MEOLA
JOHN McLAUGHLIN
PACO DE LUCIA
including:
Mediterranean Sundance/Rio Ancho
Short Tales Of The Black Forest
Fredo Rasgado/Fantasia Suite


FC 37152
Al Di Meola, John McLaughlin and Paco De Lucia take acoustic guitar to the third power on "Friday Night In San Francisco," a live recording of three of the best guitarists in a legendary collaboration.

OZZY OSBOURNE
BLIZZARD OF OZZ
including:
I Don't Know/Crazy Train/Mr. Crowley
Suicide Solution/Goodbye To Romance



JZ 36812
Black Sabbath's legendary former lead singer is back with a new band and an album so devastating it's unnatural!

The Charlie Daniels Band
Saddle Tramp
including:
Dixie On My Mind/Sweet Louisiana
Wichita Jail/Cumberland Mountain Number Nine
It's My Life/Sweetwater Texas




PE 34150

RIDIN' THE STORM OUT
R.E.O. SPEEDWAGON
including:
It's Everywhere/Without Expression/Movin'
Son Of A Poor Man/Ridin' The Storm Out




PE 32378

2-Record Set
FRANK ZAPPA
Tinseltown Rebellion
including:
Love Of My Life/Fine Girl/Tinseltown Rebellion
For The Young Sophisticate/I Ain't Got No Heart



PW2 37336 This album includes several amazing Zappa guitar solos, hilarious examples of the way Zappa deals with a live audience, musical arrangements that run the gamut from '50's Doo-Wop to the farthest reaches of '80's New-Wavery (including all stops in between), and great vocal performances by Zappa, Bob Harris, Ike Willis and the legendary Ray White.

SANTANA
Zebop!
including:
Winning/E Papa Re/I Love You Much Too Much
Over And Over/Changes




FC 37158 "Zebop!" The sound is rock 'n' roll the way only The Santana Band can play it.

Billy Joel Piano Man
including:
Captain Jack/Worse Comes To Worst
The Ballad Of Billy The Kid
Stop In Nevada/Travelin' Prayer



PC 32544

Weather Report
Heavy Weather
including:
Birdland/Teen Town/Palladium
The Juggler/Havona



PC 34418

4⁹⁹ LP/TP

Winner-Grand Prix du disque
RAMPAL
TARTINI FLUTE
CONCERTOS
I SOLISTI VENETI
CLAUDIO SCIMONE
CONDUCTOR



M 36688



New From Yoko Ono



4⁹⁹
Album



New From George Harrison



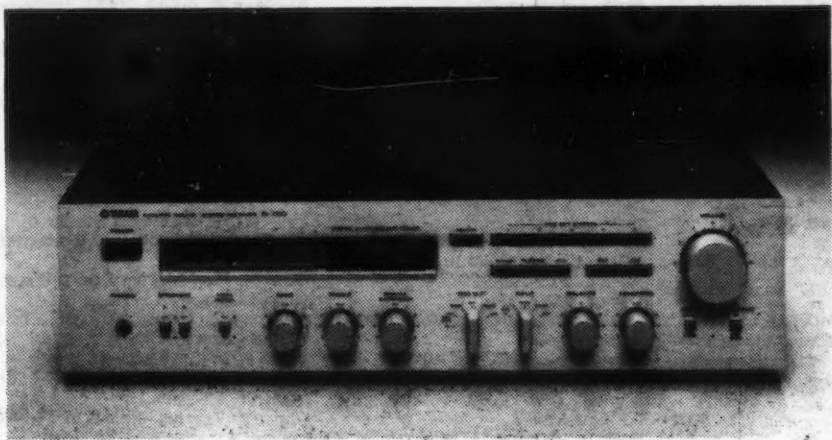
the COOP



FOR INFORMATION WITHIN MASS. 800-343-5570

OUTSIDE MASS. 800-792-5170

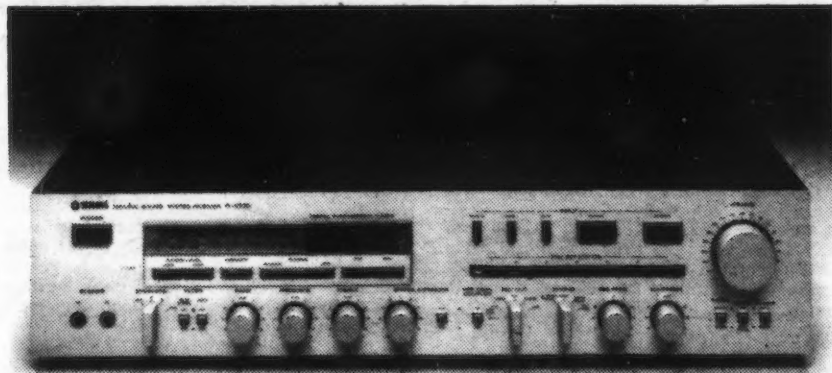
HARVARD SQUARE • M.I.T. STUDENT CENTER CHILDREN'S MED. CENTER • ONE FEDERAL STREET



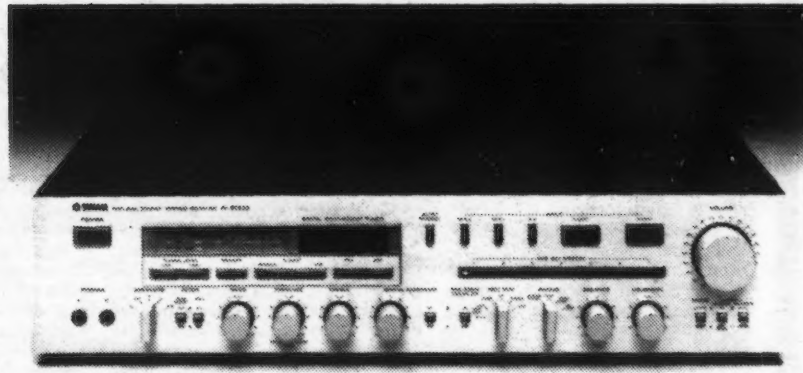
R-700 — 50 watts per channel* — \$450



R-900 — 70 watts per channel* — \$550



R-1000 — 100 watts per channel* — \$700



R-2000 — 150 watts per channel* — \$900

“Yamaha’s revolutionary new receivers: The world’s best?”

Yamaha just introduced a new line of stereo receivers that will revolutionize the way you listen to music. Here’s how:

Distortion. Already famous for super-low distortion, Yamaha’s new receivers set new standards of performance with only 0.015% total harmonic distortion — even in their “bottom-of-the-line” model.

Spatial Expansion. The top four models in the new line (R-700, 900, 1000 & 2000) offer a stunning new feature: Spatial Expansion. Spatial Expansion is an electronic method of creating a “bigger,” more life-like concert hall sound — without using extra speakers or amplifiers. Without Spatial Expansion, music can sound as if half of the musicians are squeezed into each speaker. With Spatial Expansion, the sound field broadens and gives depth and perspective to the music. The effect is uncanny — you’ve got to hear it to believe it.

Synthesized Tuning. The top four new Yamahas also feature Station Locked Synthesizer Tuning. This system literally locks on to an FM signal for interference-free reception. These models also feature digital tuning and push-buttons for at least 10 stations.

Etc. The other features and innovations of the new Yamaha line are too numerous to list here. If you’d like more information on the world’s best receivers, call your nearest store for a brochure — or better yet, stop by for an incredible demonstration.

Models Not Shown

R-300 — 30 watts per channel* — \$260

R-500 — 40 watts per channel* — \$330

*20Hz-20kHz, 8 ohms, 0.015% total harmonic distortion.

You’ll find Tweeter stores at these locations:

- 874 Commonwealth Ave., Boston, Mass. 02115 738-4411
- 102 Mt. Auburn St., Cambridge, Mass. 02138 492-4411
- The Mall-Route 9, Chestnut Hill, Mass. 02167 964-4411
- The Dedham Plaza, Rt. 1, Dedham, Mass. 02026 329-7300
- 269 Thayer St., Providence, R.I. 02906 274-8900
- 89 Worcester Rd.-Rt. 9, Framingham, Mass. 01701 879-1500
- The Mall of New Hampshire, Manchester, N.H. 03103 627-4600
- 520 Amherst St.-Rt. 101A, Nashua, N.H. 03063 880-7300
- 14 Front St.-Downtown, Worcester, Mass. 01608 752-2400
- Warwick Mall, Warwick, R.I. 02886 739-1900
- One Whitney Ave., New Haven, Conn. 06510 562-5400

Tweeter etc.

Available at participating Tweeter stores

Continued from page 10

Pioneer RT-701 2-tracks.
Console: Sound Workshop 1280B.
Monitors: JBL 4311 and Auratones, powered by Soundcraftsman.
Noise reduction: dbx.
Reverb: Sound Workshop.
Compressors, etc.: Ashly, dbx.
Other outboard equipment: Advanced Audio digital delay.
Keyboards: grand piano, Hammond L106, Wurlitzer electric piano, Clavinet, EML synthesizer.
Amps: Peavey, Yamaha.
Drums: Ludwig.
Other instruments: Epiphone and Ovation acoustic guitars, Ibanez electric guitar, Fender Precision bass.
Label: Azure Productions.
Credits: The Velcroze, Melrose Symphony, Berklee College, Strawberries Records.
 10% commercial; 20% in-house; 70% independent.
Rates: \$25/hr.; 20 hrs. for \$400.

Burclan

452 Pleasant Street, Watertown 02172, 924-8080.
Owners: Jack Clancy, Bruce Burke.
Engineers: Jack Clancy, Bruce Burke.
Room size: 20x20.
Tape machines: Otari 8-track and mono, Crown 2-track, Otari duplicator.
Console: Tascam Model 5.
Monitors: Pioneer and Cizek, powered by Crown.
Noise reduction: dbx.
Reverb: Orban spring.
Compressors, etc.: Orban.
Keyboards: Baldwin spinet.
Drums: Ludwig.
Credits: Boston Globe Pavilion for the '70s, Bob Franke, National Fire Protection Association (sound-track).
 85% commercial; 15% independent.
Rate: negotiable.

Cetta Recording

Newton, 332-5639.
Owner: Joey Bellomo.
Engineers: Joey Bellomo and others.
Room size: 15x14 with iso booths.
Tape machines: Tascam 80-8 8-track and 32-2 2-track.
Console: Tascam Model 5 and Model 2.
Monitors: JBL 4311 and Auratones, powered by Tapco.
Noise reduction: dbx.

Reverb: Sound Workshop and Tapco.
Compressors, etc.: Ashly.
Other outboard equipment: DeltaLab DL-4 delay, EXR aural exciter.
Keyboards: Steinway upright, EML synthesizer, Rhodes.
Amps: Fender Twin and Vibrasonic, Ampeg.
Drums: Slingerland, Synare synthesizer, assorted percussion.
Credits: Ursa Major.
 50% commercial; 50% independent.
Rate: \$20/hr.

Destiny Recording Studio

31 Nassau Avenue, Wilmington 01887, 658-8391.
Also equipped for: location.
Owner: Larry Feeney.
Engineer: Larry Feeney.
Room size: 22x22 with iso booth.
Tape machines: Tascam 80-8 8-track, Teac A3340S 4-track, Teac 3300SX 2-track.
Console: two Tascam Model 3 — 16-input.
Monitors: Auratones, EPI 70, KLH 100, Ohm D, powered by Crown.
Noise reduction: dbx.
Reverb: Blamp stereo spring.
Compressors, etc.: MXR, Pala, Simetrics CL-100.
Other outboard equipment: MXR delay, Univox tape delay.
Keyboards: Schaff upright piano.
Amps: Fender Bassman and Super Reverb.
Other instruments: Gibson Les Paul Custom guitar and Triumph bass, other electric, acoustic, and bass guitars.
Label/Publisher: Destiny Records, Seismic Music (ASCAP).
Credits: The Genral Foodz (Destiny), the Stompers, Image, the Wages (Destiny), G.G. Allin and the Jabbers (Destiny).
 25% commercial; 25% in-house; 50% independent.
Rate: \$12.50/hr. (8 hrs), includes accommodations.

Euphoria Sound

90 Shirley Avenue, Revere 02151, 284-9707, -5729.
Owner: Howard Cook.
Engineers: Howard Cook, Jeff Epstein.
Room size: 36x24 with iso booth.
Tape machines: Tascam 80-8 8-track, Otari MX-5050 and Teac A3300 2-tracks, Pentagon cassette duplicators.

Console: two Tascam Model 50s and Tascam Model 1.
Monitors: Altec 604 powered by Dunlap-Clarke.
Noise reduction: dbx.
Reverb: Sound Workshop.
Compressors, etc.: Ashly, dbx, Symetrix gates.
Equalizers: MXR and DeltaLab graphics.
Other outboard equipment: MXR digital delay, Yamaha analog delay, Ampex stereo tape delay, Mutron phaser.
Keyboards: Kohler-Campbell baby grand.
Amps: MusicMan.
Label: Euphoria Records.
Credits: Ronnie Lewis & the Expedition, Just For You (Reward); Waltham Camera and Stereo; Boston Globe.
 25% label; 25% commercial; 50% independent.
Rate: \$20/hr. (16 hrs.)

Fish Brook Music

2 Lawrence Road, Boxford 01921, 887-2253.
Owner: Ross Warner.
Engineer: Ross Warner.
Studio size: 30x11x16.
Tape machines: Tascam 80-8 8-track, Teac A3340S 4-track, Tascam 25-2 2-track.
Console: Tascam Model 5A — 16-input.
Monitors: JBL 4311, Auratones, powered by Peavey.
Noise reduction: dbx.
Reverb: Sound Workshop stereo spring.
Compressors, etc.: dbx 163 comp/limiter, Ashly.
Equalizers: Audioarts parametric.
Other outboard equipment: Mutron bi-phase, MXR flanger/doubler.
Keyboards: Baldwin baby grand, Rhodes, Clavinet, ARP 2600 synthesizer and sequencer, Sequential Circuits Programmer.
Amps: Peavey, JBL.
Credits: The Fools.
 50% label; 50% independent.
Rate: \$15/hr.; 8 hrs. for \$100.

Home Grown Recording

6 Atwood Street, Kingston 02364, 585-3261.
Owner: Gary Antle.
Engineer: Gary Antle.
Room size: 20x20.
Tape machines: Tascam 80-8 8-track, Teac 3300SX 2-track.
Console: two Tascam Model 5s.

Monitors: Cizek, powered by Tapco.
Noise reduction: dbx.
Reverb: Tapco.
Compressors, etc.: Ashly limiter.
Equalizers: MXR graphic.
Other outboard equipment: MXR flanger/doubler.
Keyboards: Bluthner grand piano.
Credits: the T's, Hugh Ferguson, Paul Santos.
 100% independent.
Rate: \$12.50/hr. (10 hrs.)

Interscope Inc.

1170 Commonwealth Avenue, Allston 02134, 232-2627.
Owner: Bob Carin.
Engineers: Bob Carin, John Serrie, Erik Lindgren.
Room sizes: 60x40 and 40x20.
Tape machines: two Tascam 80-8 8-tracks, Teac 40-4 4-track, and A7300 2-track.
Console: Blamp 1621 with reverb.
Monitors: custom American Speaker Systems, powered by Crown DC300A.
Noise reduction: dbx.
Reverb: Clover spring.
Compressors, etc.: MXR.
Equalizers: Blamp.
Other outboard equipment: MXR flangers and phasers, Lexicon delay.
Microphones: Neumann.
Keyboards: Steinway grand, Rhodes and Wurlitzer electric pianos, EML and Minimoog synthesizers.
 65% commercial; 35% independent.
Rate: negotiable.

The Loft

(See also Music Video Productions Inc., video)
 23 Stillings Street, Boston 02210, 338-8159.
Owners: Mark and Matt Horowitz, Bill Ivrin.
Engineers: Mark Horowitz, Bill Ivrin, Peter Vernaglia, Bill Franklin.
Room size: 2500 sq. ft.
Tape machines: Otari 5050 and Tascam 80-8 8-tracks, Teac 3300 2-track.
Console: two Sound Workshop 1280.
Monitors: JBL 4311, Auratones, powered by Peavey.
Noise reduction: dbx.
Reverb: Orban.
Compressors, etc.: dbx 160, 161, 163, and 165.
Equalizers: Orban parametric.
Other outboard equipment: Even-

tide Harmonizer.
Keyboards: grand piano, Rhodes, Arr Axex.
Amps: Marshall, Ornage, Peavey, Sunn.
Drums: Ludwig.
Other instruments: Gibson SG and Les Paul, and B.C. Rich electric guitars, Fender Precision bass.
 25% in-house; 75% independent.
Rate: \$20/hr.

MCM Recording Studio

54 Commercial Street, Worcester 01608, 755-5643.
Owners: Paul Martin, Don Christie, Gerry Martin.
Engineers: Paul Martin, Don Christie, Gerry Martin.
Room size: 45x18 with iso booth.
Tape machines: Tascam 80-8 8-track, 35-2 2-track.
Console: Tascam Model 15 — 16-input.
Monitors: JBL 4311, Auratones, powered by Crown.
Noise reduction: dbx.
Reverb: Masterroom.
Compressors, etc.: dbx.
Equalizers: Soundcraftsman graphic.
Other outboard equipment: Lexicon digital delay.
Microphones: Neumann U87, RCA ribbon.
Keyboards: Sohmer grand piano, Hammond M3.
Amps: Fender Twin.
Drums: Sonor.
 85% independent; 15% commercial.
Rates: \$20/hr.; blocks available.

Neighborly Recording

Box 1379, Brockton 02401, 588-2261.
Also equipped for: 4-track, location.
Owner: Neighborly Recording, Inc.
Engineer: Dave Kowal.
Room size: 15x20.
Tape machines: Tascam 80-8 8-track, Teac 3340 4-track, 3300 2-track.
Console: Tascam Model 5, Gately.
Monitors: Custom, Auratones, powered by Phase Linear and Yamaha.
Noise reduction: dbx.
Reverb: Fisher, Dokoder tape delay.
Compressors, etc.: dbx 3BX and 163.
Equalizers: ITI parametrics, API.
Keyboards: spinet piano, Hammond organ, Korg synthesizer.
Amps: bass amp.

Continued on page 14

Announcing a new service for buyers and sellers of used audio recording equipment. . .

AUDIOTECHNIQUES EQUIPMENT EXCHANGE

The Audiotechniques EQUIPMENT EXCHANGE is a large display showroom in midtown Manhattan. Here used audio recording equipment on consignment from both studio and individual owners is offered for sale to a constant stream of buyers from the world over. Owners are relieved of advertising and selling their surplus equipment, and buyers can view a wide variety of equipment in one location before making their choice.

BUYING USED EQUIPMENT

The EQUIPMENT EXCHANGE is a veritable treasure trove for the used equipment seeker, hobbyist or audio "nut". We have everything from cassette to 24 track recorders, consoles, mixers, and a huge array of other gear of every type imaginable. You are invited to visit the EXCHANGE, but please give us a call before you come so that we can arrange to have one of our staff on hand to show you our wares. If you want lists or need to check prices, give us a call, and we'll do our best to take care of you. We are sure you'll be impressed with the variety and the low costs.

SELLING USED EQUIPMENT

If you have equipment for sale, write or phone us for details about our consignment plan. We will advise you about pricing, shipping, etc.; and will send you our consignment forms. No equipment accepted unless we have your completed consignment form. The equipment will be located under secure conditions at 1619 Broadway with prices on every item clearly marked. Payment for equipment sold will be made promptly after the sale has been completed. As owner of the equipment, the final selling price will be your decision. The EXCHANGE will maintain an aggressive promotion campaign to sell your equipment promptly.

1 800 223 2486

audiotechniques equipment exchange

1619 Broadway, 4th Floor, New York, NY 10019 Telephone: (212) 586-5989

TDK CREATES SA-X.

Now you can explore the far reaches of high bias.

TDK has added a new dimension to high bias recording. It's called SA-X.

SA-X emerges from the Super Avilyn technology that has set the reference standard for high bias cassettes. Beyond that, TDK engineers saw new worlds of high bias to explore. By taking two layers of Super Avilyn with different coercivities and optimally matching them, TDK creates a formulation that raises high bias to a higher level. One that approaches the sound quality of metal.

You will hear rock and jazz soar to new heights. Classical, with more of its wide dynamic range. A clarity that even the best bias couldn't give you before. With every kind of music, SA-X brings you closer to the richness of a live performance. And it will keep you there, with its flawless mechanical construction. TDK has given SA-X the Laboratory Standard Mechanism for optimal interfacing with cassette deck heads. You'll hear its consistently superior performance for years to come.

SA-X performs like no other cassette. Expect it to cost a bit more. You can also expect it to take you further into high bias than you've ever been.



TDK
The Amazing Music Machine

E.U. WURLITZER INTRODUCES THE NEW TASCAM SYSTEM 20



Now nobody but you determines the routes your signals travel.

The Tascam System 20 isn't your common everyday mixer.

We pulled all the switches (their logic is fixed and limited) and put in patch points all along the signal path.

You make the connections, so practically anything you want is possible.

When the job at hand changes from basics to overdubs to remix, you just change the way the System 20 works.

All this flexibility brings incredible quality, too. Since you do your own routing, you can take shortcuts.

Bypassing circuits you don't need, getting really clean signals.

The System 20 also ends your nightmares about needing an absolute fortune for a console with this kind of flexibility and quality. Now you can make the music you dream about at a price you can afford.

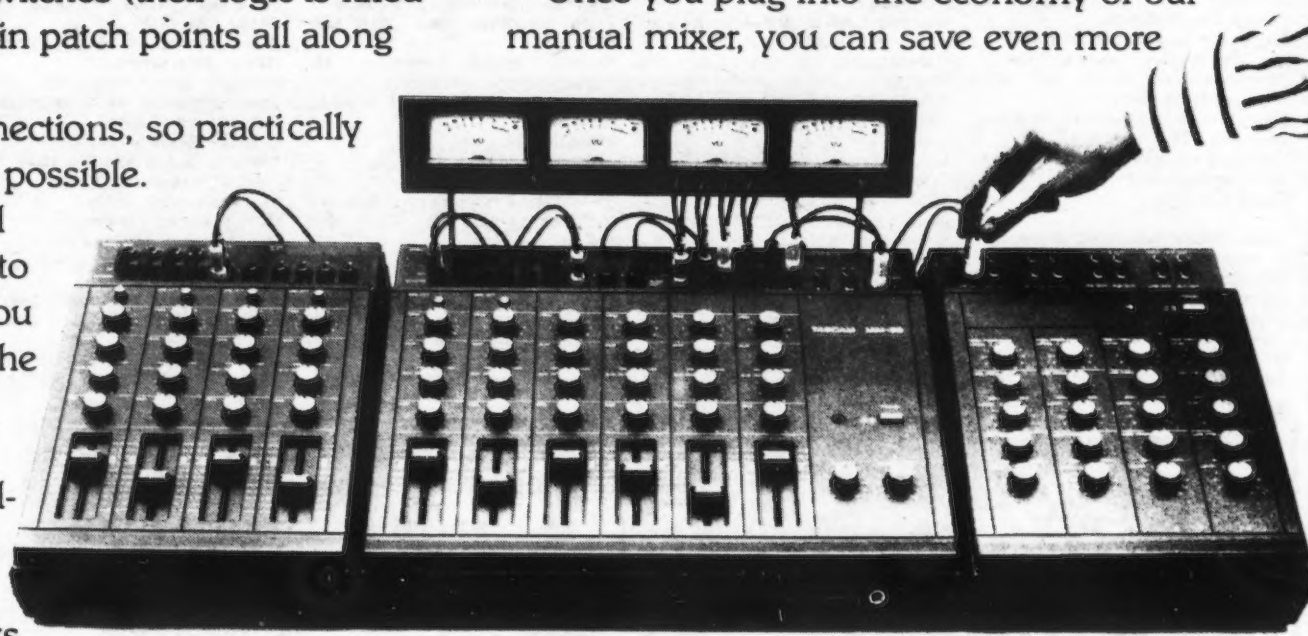
The System 20 centers around the MM20 Master Module. It's nothing less than professional. Four line inputs and two XLR transformer-isolated microphone inputs. Six output busses ready to change with the job. If you need three or even four effects busses you can just patch them in.

Next, for truly flexible sound shaping, there's the four-channel PE20 Parametric Equalizer. Low frequency range is continuously variable with sweep-type setting from 60 Hz to 1.5 kHz. Mid-range sweep control from 1.5 kHz to 8 kHz. And the high frequency is fixed at 10 kHz. Boost and cut for all three is ± 12 dB.

Then there's the MU20 Meter Unit. Ready to patch anywhere you need it. Like buss outputs or tape playback. And with its four VU-type averaging meters and peak LED's, you have the best of both metering worlds.

Like the rest of the System 20, there's nothing common about the 4 x 4 EX20 Microphone Expander either. Four transformer-isolated inputs with twelve patch points.

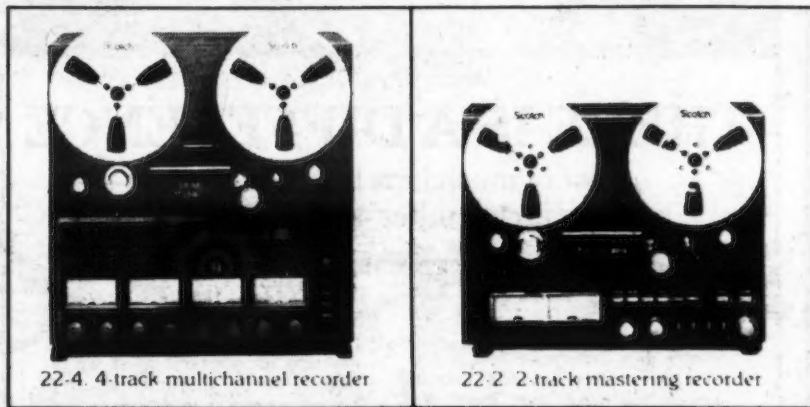
Once you plug into the economy of our manual mixer, you can save even more



by hooking up with Tascam's two new economical compact recorder/reproducers. Both give you 15 ips on 7" reels for 22-1/2 minutes of quality recording time.

You save in the long run, too. Because the System 20's modular design adds yet another dimension of flexibility. It grows right along with you. So when you're ready for 8-track, you just add another Master Module instead of an expensive new mixer.

Visit your Tascam dealer for a demonstration. Then you'll see exactly how the System 20 opens up new avenues of creativity.



TASCAM CREATIVE SERIES
TEAC Production Products

e.u. Wurlitzer music, inc.

of BOSTON
360 NEWBURY ST.
(617) 437-1815

In FRAMINGHAM
280 WORCESTER RD.
ROUTE 9 (617) 879-3590

BOSTON
9:30-5:30
MON.-SAT.
WED. 'TIL
8:30

FRAMINGHAM
11:00-8:30
MON.-FRI.
SAT.
11:00-6:00

YOUR CHECK WELCOME HERE

Continued from page 15
60% label; 40% commercial.
Rates: \$2150/day plus travel.

Gloucester Productions (2-track)
149 Cabot Street, Newton 02158,
964-1415.
Also equipped for: (on request) 8-
and 16-track, video.
Owners: Will Morton, Jane Arsham.
Engineers: Will Morton, Nat John-
son.

Tape machine: Revox A77.
Console: Tangent 1202A — 12-
input.

Noise reduction dbx.
Compressors, etc.: Ashly.
Microphones: Neumann, Schoeps.
Label: Shiah.
Credits: Herb Pomeroy, Pramiatta's
Hips; Dave McKenna, *By Myself*; live
broadcasts from Lulu's.
75% in-house; 25% independent.
Rates: on request.

Goodwin's Inc. (2-track)
33 Newbury Street, Boston 02116,
266-0608.
Owner: Alan Goodwin.
Engineers: Alan Goodwin, Alex Gib-
son, Elsa Barclay, Leland Wallace.
Tape machines: Studer A80 with
Mark Levinson electronics.
Microphones: B&K 4133 with Mark
Levinson LNP-2 preamps.
Credits: Elvin Jones, Herb Pomeroy.
100% independent.
Rates: \$100/hr.

John Paul's Recording (4-track)
21 Newton Street, Brighton 02135,
787-1981.
Owner: John Paul Williams.
Engineer: John Paul Williams.
Tape machines: Teac 3340 and 2340
4-track, 3300 2-track.
Console: Biamp — 6-input with

reverb.
Monitors: Ohm C2, powered by
Hitachi.
Noise reduction: dbx.
Microphones: AKG C502.
Instruments: Les Paul Custom elec-
tric, Martin D-28 12-string acoustic
guitars.
Credits: All-Newton Music School,
Lawrence Choral Arts Society, Har-
vard Musical Association, Franz
Liszt Society.
100% independent.
Rates: \$45 for first 1½ hours, \$10
each additional hour.

Mobile Recorders (24-track)
400 Berkshire Road, Southbury,
Conn. 06488, (203) 264-2659.
Also equipped for: 46-track, video
(see below).
Owner: George Rothar.
Engineers: George Rothar, others.
Tape machines: MCI and 3M 24-
track, Studer A80 2-track.
Console: custom.

Monitors: Altec 604, powered by
McIntosh.
Reverb: AKG BX-10, Sound
Workshop delay.
Compressors, etc.: Urei LA-3, 1176,
dbx 160.
Equalizers: Klark-Tekniks graphic.
Other outboard equipment: closed-
circuit TV.
Microphones: Neumann U67, U87,
Telefunken 251.
30% label; 10% commercial; 30%
in-house; 30% independent.
Rates: negotiable.
Video equipment: Sony 2800 ¾",
JVC G71US camera, btx syn-
chronizer, two-inch machines on
request.

Planet of the Tapes (16-track)
101 Pine Street, Portland, Maine

04102, (207) 773-7176.
Owner: John Etnier.
Engineer: John Etnier.
Tape machines: Tascam 90-16 one-
inch 16-track, Otari MX-5050 4-and
2-track.
Console: Tangent 3216 — 21-input.
Monitors: Yamaha 1000, powered
by Yamaha.
Noise reduction: dbx.
Reverb: MicMix XL-305.
Compressors, etc.: dbx 160, Om-
nicraft gates.
Other outboard equipment: Loft
analog delay, Marshall Time
Modulator.
Microphones: Neumann KM84.
Credits: Chuck Kruger (Sail), the
Press, Teedfox Spring, Peter
Galway Revue, live broadcasts for
WMGX.
65% commercial; 35% independent.
Rates: negotiable.

Reel Productions (2-track)
Box 427, Allston 02134, 739-2200.
Owner: Reel Productions.
Engineers: Ted Evans and others.
Tape machines: two Otari MX-
5050B.
Console: Tangent Series 4 — 16-
input.
Microphones: Nakamichi CM300,
AKG D12.
100% independent.
Rates: negotiable.

Reel Time Productions (24-track)
(Stationary studio with 49x38 room
opening in May.)
300 Putnam Avenue, Cambridge
02139, 492-8822.
Owners: Bruce Macomber, Keith
MacGregor.
Engineers: Bruce Macomber, David
Hynes.
Tape machines: Otari MTR-90 24-

track, MX-5050 8-track, and MX-
5050B 2-tracks.
Console: Tangent — 32-input,
modified.
Monitors: Altec 9842, Auratones,
powered by Crown PSA-2X.
Noise reduction: Dolby.
Reverb: Ursa Major Space Station.
Compressors, etc.: Urei LA-3A, LA-
4, and 1176, Ashly SC-50, dbx 165,
Orban broadcast limiter, Omnicraft
gates.
Equalizers: Orban and Ashly
parametric, Urei graphics.
Other outboard equipment: Lexicon
Prime Time, EXR aural exciter,
Dynair processor.
Microphones: Neumann KM83,
KM84, U89.
Label: Incognito Records.
Credits: BBC Rock Hour (Gary
Numan, Grateful Dead, the Fools),
The Source (NBC Radio).
15% label; 85% commercial.
Rate: negotiable.

Sound Mirror (24-track)
76 Green Street, Jamaica Plain
02130, 522-1412.
Also equipped for: 16-, 8-, 4-track.
Owner: John Newton.
Engineer: John Newton.
Tape machines: MCI 16/24-track,
Studer 4- and 2-track.
Console: Studer — 24x12.
Monitors: modified AR9, AR18, and
AR-LST, powered by Studer.
Noise reduction: Dolby.
Reverb: Lexicon 224 digital.
Compressors, etc.: dbx 160.
Equalizers: custom graphic and
parametric.
Other outboard equipment: Lexicon
delay, Ursa Major Space Station,
assorted other units.
Microphones: 16 Schoeps,
Neumann U87, U67, SM2, M49,

Beyer ribbons.
Credits: Baltimore Symphony
(Vanguard), Cambridge Chamber
Orchestra (Sine Qua Non), Smithso-
nian Institute.
40% label; 20% commercial; 40%
independent.
Rates: negotiable.

Starfleet Blair Inc. (24-track)
535 Boylston Street, Boston 02116,
262-0220.
Owners: Sam Kopper, Jim Slattery.
Manager: Harriet Bellush.
Engineer: Robert Demuth, chief.
Tape machines: Ampex MM-1200
24-track, Ampex 440B 2-track.
Console: Tangent — 24x24, with 16-
input extender.
Monitors: JBL 4311, Auratones,
powered by Bryston.
Reverb: AKG BX-10.
Compressors, etc.: Urei LA-4A, dbx
161, Orban, Kepex, Gain Brain,
Roger Mayer gates.
Other outboard equipment: Lexicon
Prime Time, Eventide phaser and
Harmonizer, microwave links,
broadcast console, stage splitters.
Microphones: Neumann U47 fet,
U67, U87.
Keyboards: Hammond organ.
Credits: Rick Derringer (Epic), live
broadcasts by Aerosmith, the Kinks,
Boston Pops.
10% label; 88% commercial; 2% in-
dependent.
Rates: \$2000/day; 2-track \$650/day.

Top Watt Productions (8-track)
Box 383, Winchester 01890, 599-
0488.
Owner: David Tedeschi.
Engineers: Rocky Graziano, Jim
Borodzick.
Tape machines: Tascam 80-8 and
Continued on page 20

Enhance your chance for a sound future

Audio
Professionals
boston

We're here to help you grow.

We design, build, upgrade and maintain professional recording studios.
MCI SERVICE FACTORY TRAINED
CREATIVE SOLUTIONS TO YOUR AUDIO PROBLEMS
Michael Blackmer, President 498-9899 491-1531

PROFESSIONAL SOUND
Disctronics makes the difference.



JUNE SPECIAL!

BEYER M-400 \$105.00

926-1919

101 Bigelow Avenue, Watertown, MA 02172

Lexicon

available at:

PRS

Professionals
helping
Professionals

Professional Recording & Sound
1616 Soldiers Field Road
Boston, MA 02135 (617) 254-2110



THERE IS A DIFFERENCE

A lot of musicians believe that all
16-track studios are the same.

NOT TRUE

There is a difference and if you
see our new 16-track studio
you'll see why. We have de-
veloped what is perhaps the fin-
est 16-track recording facility in
New England that is offering
professional 2" format recording
at prices you can still afford.

**DON'T TAKE OUR
WORD FOR IT**

Why don't you make an ap-
pointment to stop by the studio
and see for yourself what we're
talking about. It won't cost you
anything and it will give you a
change to see why

**There Is a
Difference.**

Now featuring the Lexicon 224 digital reverb.
\$25 per hour package rate.

SOUND DESIGN

80 Cambridge Street (rear)
Burlington, Mass. 01803
(617) 273-1548

They all record at
Downtown Recorders

PASTICHE
TAXI BOYS
HUMAN SEXUAL RESPONSE
STOMPERS
SHANE CHAMPAGNE
MARTELLS

"This is my favorite studio to work in outside of New York. The room has
that special live sound and the different booths make it very versatile."
—Ed Cilletti, engineer, Human Sexual Response album.

"Working at Downtown has allowed us to be imaginative and
technically precise — at a cost that doesn't hurt. A first rate studio, by
any standards!" —Mr. Curt, Pastiche.

"Greatest, cleanest guitar sound I've had anywhere in Boston. I've sent
a lot of my friends there to record." —Jeff Lockhart, Session guitarist,
Lazarus, Ellis Hall, etc.

**Great 16-track sound —
Still only \$25/hour package rate!**

**Call 426-3455
for more information and studio tour.**

DOWNTOWN RECORDERS

My daddy works at Long View.

He's always in one of the control rooms, although I never know which one. He says he likes it in there because they sound so good.

If I were him I'd spend more time at the pond, or with the horses, or in the game room down by the sauna.

Lots of times people come who have kids, and then I get to play with them. Their daddies make records too.



Photo by her Mom, Nancy Wilcox

Long View Farm

a countryside recording studio.

(800) 225 9055 and (617) 867 7662

Cameras: Norelco, Panasonic, GBC portable.
Audio equipment: Scully 4-track and Ampex 2-track tape machines, Tascam console.

Video Workshop

(See also half-inch, eight-track, Maine.)
468 Forest Avenue, Portland, Maine 04101, (207) 774-7798.
Owner: Video Workshop.
Contact: William Knowles (manager).
Engineer: Eric Jurgenson (chief).
Stage size: 30x40.
Tape machines: Sony 2860A and 4800 three-quarter-inch.
Editing and effects: Sony three-quarter-inch and Beta editing, Central Dynamics VS-14R switcher, modified.
Cameras: Panasonic AK-750, Sony DXC-6000L, Sharp SC-700, others.
Audio equipment: complete eight-track studio, wireless and shotgun microphones.
Rates: broadcast-quality, \$75/hr.; industrial-quality, \$50/hr.; editing, \$50/hr.

Videotapeworks

127 Beverly Road, Worcester 01605, 852-2700.
Owner: Sibos Inc.
Contact: Tom Powers.
Engineers: Tom Powers, Charles Luccl (video), Greg Beckett, Jim O'Donnell (audio).
Stage size: 40x80, mobile unit available.
Tape machines: RCA TR-60 two-inch, JVC, Sony, and Panasonic three-quarter-inch.
Editing and effects: RCA editors, Vital VIX-1114 switcher, SMPTE time-code generator.
Cameras: RCA TK-44, Ikegami ITC-350.
Audio equipment: RCA and Magnecord tape decks, Harris/Auditronics 16x4 console.

Axial Audio Centre, Kozak Building, 6 Mechanic Street, Foxboro 02035, 543-6995.
Aztech Electronics, 40 Landsdowne Street, Cambridge 02139, 876-4567.
B-3 Equipment Rentals, 130 Alewife Brook Parkway, Cambridge 02140, 864-0558.
Barnstorm Music, 167 Main Street, Milford 01757, 473-9802.
Beacon Musical Instrument Company, 156 Boylston Street, Boston 02116, 426-0740.
Charles Bean Music, 1598 Hancock Street, Quincy 02169, 472-7840.
Bellisle Music, 657 Elm Street, Manchester, NH 03101, (603) 668-6114.
D.A. Bider Music, 154 Broadway, Lawrence 01840, 681-0784.
B.N. Productions Inc., 123 Forest Street, Saugus 01906, 233-4524.
Boston Music Company, 116-122 Boylston Street, Boston 02116, 426-5100; 146 Massachusetts Avenue, Boston 02115, 267-8223; 57 Boylston Street, Cambridge 02138, 497-1567.
Boston Sound and Lighting, 274 Boston Avenue, Medford 02155, 396-2674.
Briggs & Briggs, 1270 Massachusetts Avenue, Cambridge 02138, 547-2007.
Broadway Guitars, 308 1/2 Broadway, Cambridge 02139, 497-9842.
Burlington Music Center, 15 Bedford Street, Burlington 01803, 272-5520.
Cambridge Custom Percussion, 91 River Street, Cambridge 02139, 492-6642.
Cape Company and Theatrical Leasing Corporation, 985 Pleasant Street, Bridgewater 02324, 697-3322.
Capron Lighting and Sound Company Inc., 278 West Street, Needham 02194, 444-8850. Lighting

special effects.
Carl Fischer of Boston, 156 Boylston Street, Boston 02116, 426-0740.
Casey's Music Place, 321 South Franklin (Route 37), Holbrook 02343, 767-0010.
Central Electronics Service Company Inc., 170 Worcester Road (Route 9), Wellesley 02181, 235-5601.
Central Music, 28 High Street, Brockton 02401, 586-4970.
Centre Music House, 18 Main Street, Framingham 01701, 875-0909.
Charlie's Music Shop, 80 Enterprise Road, Hyannis 02601, 771-2307.
Chic's Music, 67 Main Street, Fairhaven 02719, 992-1933.
Cinema Sound, 66 Temple Street, West Roxbury 02132, 327-6500.
Costanzo's World of Music, 250 Cabot Street, Beverly 01915, 922-1722.
Cramer Audio/Video Inc., 120 Hampton Avenue, Needham 02194, 449-2100. Video rentals.
Crystal Clear, Hingham, 749-4484 or 837-1152.
Daddy's Junky Music Stores, 361 South Broadway, Salem, NH 03079, (603) 893-4420; 947 Elm Street, Manchester, NH 03101, (603) 669-9346; 77 Congress Street, Portsmouth, NH 03801, (603) 436-1142.
Dark Star Audio, 63 McCurdy Road, New Boston, NH 03070, (603) 487-3314.
Diectronics, 101 Bigelow Avenue, Watertown 02172, 926-1919.
Drummer Boy Drum Shop, 356 Arnold Street, New Bedford 02740, 994-8829.
Ear Craft, 14 Fourth Street, Dover, NH 03820, (603) 749-3138.
Eastcoast Audio Group, 173 Harvey Street, Cambridge 02140, 667-7203.

Evergreen Audio, 15 Evergreen Avenue, Newton 02166, 527-4526. Tape copying and studio consulting.
Fitchburg Music, 175 Main Street, Fitchburg 01420, 342-8711.
Flute Center of Boston, 395A Harvard Street, Brookline 02146, 277-0000.
Flying Heart Light and Sound, 23 Parsons Street, Brighton 02135, 787-9244.
Friends Music Shoppe, 1118 County Street (Route 138), Somerset 02725, 675-1889.
Gott's Music Inc., 860 Route 28, South Yarmouth 02664, 398-2512.
Hampshire Music Company, Route 101A, Nashua, NH 03061, (603) 882-9706.
Terry Hanley Audio, 329 Elm Street, Cambridge 02139, 661-1520.
Ted Herbert's Music Mart, 934 Elm Street, Manchester, NH 03101, (603) 623-0153.
Hingham Music Center, 55 South Street, Hingham 02043, 749-6497.
The Instrument Exchange, 36 Boylston Street, Cambridge 02138, 876-8997.
Interscope Inc., 1170 Commonwealth Avenue, Boston 02134, 232-2627. Multi-image slide shows, lighting special effects, and laser productions.
Interstate Rental Service, 384 Amory Street, Boston 02130, 522-6200.
Jack's Drum Shop, 1096 Boylston Street, Boston 02115, 247-9117.
Jason's Music, 1514 Hancock Street, Quincy 02169, 773-2089.
Klondike Sound, Bear Mountain, Wendell 01379, 544-2744.
Lake Systems (LSC), 55 Chapel Street, Newton 02160, 244-6881.
L&L Sound, 167C Southwest Cutoff, Worcester 01607, 791-6158.
Lighting Concepts Unlimited, 340 Main Street, Worcester 01608, 829-

3929.
Lumina, 22 Wendell Street, Cambridge 02138, 492-6666.
M&A Sound Services, 248 Neponset Street, Canton 02021, 828-6224.
Magic Stage and Hanley Sound, 430 Salem Street, Medford 02155, 396-3995.
Maxpro Audio, 1351 Main Street, Brockton 02401, 586-6908.
Mikan Theatricals, 419 Boylston Street, Boston 02116, 266-8854 or -2730; and 54 Tide Mill Road, Hampton, NH 03842, (603) 926-2744.
Multichannel Sound, 4 Park Street, Webster 01570, 943-8465.
Mr. Music, 128-132 Harvard Avenue, Allston 02134, 783-1609.
The Music Emporium, 2018 Massachusetts Avenue, Cambridge 02140, 661-2099.
Music Factory, 542 Elm Street, Manchester, NH 03101, (603) 668-4880.
The Music Machine, 119 Sharon Street, Stoughton 02072, 344-0540.
Music Market, 265 Essex Street, Lawrence 01840, 683-9169.
Music Unlimited, The Crossroads Plaza, Cambridge Street, Burlington 01803, 273-0505; Dedham Mall, Dedham 02026, 326-6677; Hanover Mall, Hanover 02339, 826-8400; Airport Plaza, Hyannis 02601, 771-0244; Newington Mall, Newington, NH 03801, (603) 431-5151.
Music Villa, 494 Main Street, Woburn 01801, 935-3006.
The Music Workshop, Route 28, Salem, NH 03079, (603) 893-1544.
Musitronics, 115 Cranberry Highway, Orleans 02653, 255-0556.
Napalm Light and Sound, 3 Mechanic Street, Spencer 01562, 885-9684.
New England Sound Services, Box 84, Cummington 01026, (413) 634-

Continued on page 22

Music services

Companies in this category are cross-referenced (see page 22) under the service(s) each provides. If you are looking for a particular type of service, check there first.

The firms listed (in the cross-index) under "PA and Pro Sound, Sound Companies" are those that will provide full sound systems, complete with engineer, and do little or no sales or rentals of individual pieces of equipment. However, many of the companies listed under "PA and Pro Sound, Rentals" will also supply complete systems, with personnel.

- Acton Music Center,** 140 Main Street, Acton 01720, 263-9288.
- Adams Lighting Company,** 12 Beacon Street, Somerville 02143, 492-6363.
- American Speaker Systems Inc.,** 38 Landsdowne Street, Cambridge 02139, 354-1114.
- Lou Ames Music Store and Studios,** 114 Union Street, Lynn 01902, 598-0972.
- ATS Corporation,** Box 606, Avon 02322, 583-4000.
- Audio Metrics,** 123 Dartmouth Street, New Bedford 02740, 998-2321.
- Audio Professionals,** 101 Fayerweather Street, Cambridge 02138, 498-9899, Recording studio service.
- Audiosonics Inc.,** 159 Massachusetts Avenue, Arlington 02174, 648-2419.

By popular demand:

JON BUTCHER AXIS

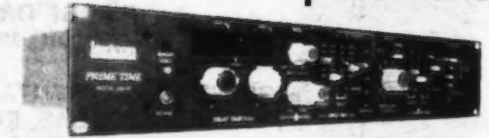
have added the following shows:

Wed. 6/10 -	The Channel, Boston
Fri. 6/12 -	Jasper's, Somerville
Sat. 6/13 -	Mr. C's Rock Palace, Lowell
Fri. 6/19 -	Headliners North, NH
Sat. 6/20 -	Uncle Sam's, Hull
Sun. 6/21 -	E. M. Loew's Theatre, Lowell
Tues. 6/23 -	Bunratty's, Allston
Fri. 6/26 -	Lady Bug, Peabody
Sat. 6/27 -	Jonathan Swift's, Cambridge

Request "New Man" on BCN & COZ



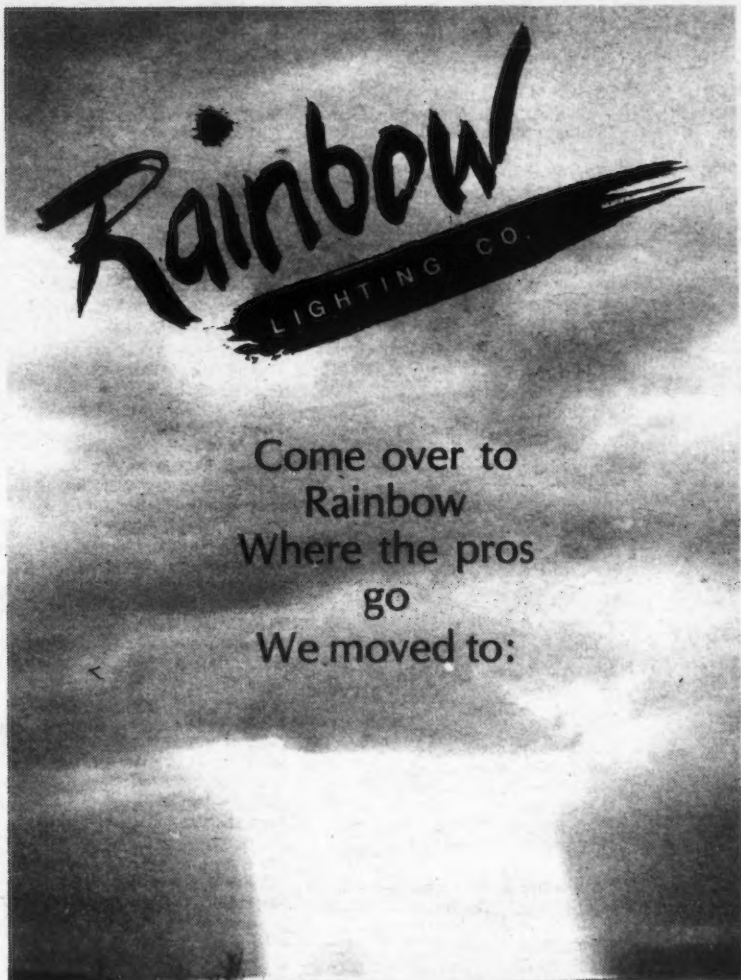
professional quality delay plus special effects



Lexicon's new Model 93 "Prime Time" digital delay processor gives recording studios and entertainers an easy-to-use professional quality time delay with special effects and convenient mixing all at a price you can afford. It combines a degree of flexibility and versatility never before offered in equipment of full professional quality.

- Two delay outputs independently adjustable from 0 to 256 ms
- Complete mixing for delay and reverb processing, freeing up main console channels and tape tracks
- Integral VCO for special effects like vibrato, doppler pitch shift, flanging and automatic double and triple tracking
- Long delay special effects — up to 2 seconds
- All dynamic functions can be footswitch controlled
- 90 dB dynamic range, total distortion below 0.08% at all delay settings

Lexicon Lexicon, Inc., 60 Turner Street
Waltham, MA 02154 (617) 891-6790
Export: Gotham Export Corporation, New York, New York



Come over to
Rainbow
Where the pros
go
We moved to:

171 Harvey Street
Cambridge,
MA 02140
(617) 497-1410



Office Space Rentals:
(401) 333-9040

The Boston Music Complex

The professional musician's crossroads

A unique complex offering everything the professional musician (or anyone in the entertainment business) could need. Office space is still available, but hurry if you want in on this golden opportunity.

In addition to the services offered by the establishments listed above, the Boston Music Complex also rents rehearsal space to bands, a game room for between sessions, refreshments, loading docks with easy access to rehearsal spaces, and its conveniently located in Cambridge close to music stores and places to eat.

For more information and space rental call:

(617) 491-7371 or 491-7373
RAINBOW LIGHTING COMPANY
EAST COAST AUDIO GROUP
FLASH GRAPHIX

coming soon:
A Professional recording studio and
a Video production Studio

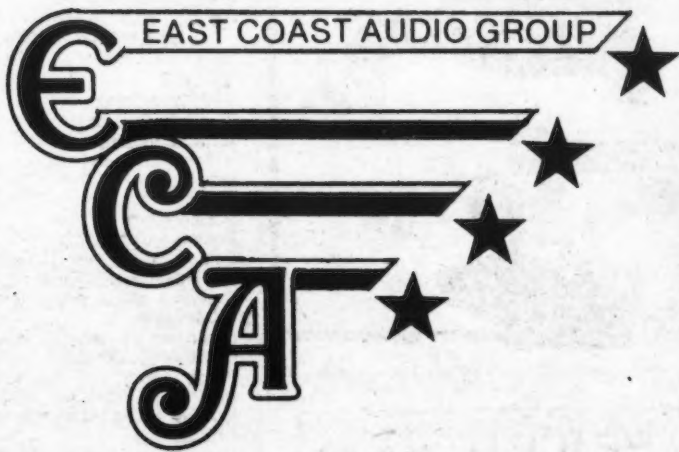
B
O
S
T
O
N

M
U
S
I
C

C
O
M
P
L
E
X



BOSTON MUSIC COMPLEX



ECA is a full service professional sound reinforcement company offering the finest in equipment and personnel to equip you for one show or a full tour. Call JD or Tim to make a good show go pro.
173-B Harvey Street
Cambridge, MA 02140
(617) 497-0415

THE DREAM COMES TRUE!



Now that you're playing professionally, you'll need professional promotion. Flash Graphix is the one-stop art and photography studio, conveniently located at the Boston Music Complex, specializing in Rock Bands. Special Grand opening rates
Photo sessions,
8x10's, promo packs,
logos, buttons,
posters

527-8858

flash
graphix
Photo by Gregg Stephan



Continued from page 22

Signature Music
Spencer Music Shop
Steve's Quality Instruments
The Symphony Music Shop
Tavian Music Centre Inc.
Tewksbury Music
Union Music
Walpole Music Studio
E.U. Wurlitzer Inc.
Z-Music Lab (pianos only)

Woodwinds and brass
Acton Music Center
Lou Ames Music Store and Studios
Beacon Musical Instrument Company
Charles Bean Music
Belisle Music
Boston Music Company
Burlington Music Center
Central Music
Centre Music House
Charlie's Music Shop
Chic's Music
Daddy's Junky Music Stores
Fitchburg Music
Flute Center of Boston
Friends Music Shoppe
Gott's Music Inc.
Hampshire Music Company
Ted Herbert's Music Mart
The Instrument Exchange
Music Unlimited
The Music Workshop
Musitronics
New England Woodwind Exchange
Newton Centre Music Shop
Norfolk County Music Inc.
Pampalone Music
Progris Music Center
Rayburn Musical Instrument Company
Salem Music Center
Salvatore Bros. Great Music Box
Scituate Music
South Shore Music Company
Spencer Music Shop

The Symphony Music Shop
Tavian Music Centre Inc.
Tewksbury Music
Union Music
Walpole Music Studio
E.U. Wurlitzer Inc.
Z-Music Lab

SERVICE

Guitars and amps
Acton Music Center
Lou Ames Music Store and Studios
Audio Metrics
Audio Professionals
Audiosonics Inc.
Axial Audio Centre
Aztech Electronics
Barnstorm Music
Beacon Musical Instrument Company
Charles Bean Music
Belisle Music
D.A. Bider Music
Boston Music Company
Broadway Guitars
Burlington Music Center
Casey's Music Place
Central Music
Centre Music House
Charlie's Music Shop
Chic's Music
Costanzo's World of Music
Daddy's Junky Music Stores
East Coast Guitar
Fitchburg Music
Friends Music Shoppe
Gott's Music Inc.
Hampshire Music Company
Ted Herbert's Music Mart
Hingham Music Center (acoustic only)
The Instrument Exchange
Mr. Music
The Music Emporium (acoustic only)
Music Factory
The Music Machine
Music Market

Music Unlimited
Music Villa
The Music Workshop
Musitronics
Newton Centre Music Shop
Norfolk County Music Inc.
Pampalone Music Service Center
Progris Music Center
Rayburn Musical Instrument Company
Salem Music Center
Salvatore Bros. Great Music Box
Sandy's Music
Scituate Music
Signature Music
South Shore Music Company
Spencer Music Shop
Steve's Quality Instruments
The Symphony Music Shop
Tavian Music Centre Inc.
Tewksbury Music
Union Music
Walpole Music Studio
E.U. Wurlitzer Inc. (Boston)
Z-Music Lab

Percussion

Lou Ames Music Store and Studios
Barnstorm Music
Beacon Musical Instrument Company
Belisle Music
D.A. Bider Music
Burlington Music Center
Central Music
Centre Music House
Chic's Music
Daddy's Junky Music Stores
Drummer Boy Drum Shop
Fitchburg Music
Friends Music Shoppe
Hampshire Music Company
Ted Herbert's Music Mart
Jack's Drum Shop
The Music Machine
Music Market
Music Unlimited
Music Villa
The Music Workshop

Norfolk County Music Inc.
Pampalone Music Service Center
Rayburn Musical Instrument Company
Salem Music Center
Salvatore Bros. Great Music Box
Scituate Music
Harvey Simons Drum Studio
Spencer Music Shop
The Symphony Music Shop
Tavian Music Centre Inc.
Tewksbury Music
Union Music
Walpole Music Studio
E.U. Wurlitzer Inc. (Boston)
Z-Music Lab

Synthesizers and keyboards

Audio Metrics
Audio Professionals
Audiosonics Inc.
B-3 Equipment Rentals (organs only)
Beacon Musical Instrument Company
Charles Bean Music
Belisle Music
Boston Music Company
Central Electronics Service Company Inc.
Central Music (pianos only)
Chic's Music
Cramer Audio/Video Inc.
Daddy's Junky Music Stores
Fitchburg Music (pianos and organs only)
Friends Music Shoppe
Gott's Music Inc.
Hampshire Music Company
Ted Herbert's Music Mart
Music Villa
The Music Workshop
Musitronics (pianos and organs only)
Pampalone Music Service Center
Progris Music Center
Rayburn Musical Instrument Company
Salvatore Bros. Great Music Box

Signature Music
South Shore Music Company
Steve's Quality Instruments
Tewksbury Music
Union Music
Walpole Music Studio
E.U. Wurlitzer Inc. (Boston)

Woodwinds and brass

Acton Music Center
Lou Ames Music Store and Studios
Beacon Musical Instrument Company
Charles Bean Music
Belisle Music
Boston Music Company
Casey's Music Place
Central Music
Centre Music House
Charlie's Music Shop
Daddy's Junky Music Stores
Fitchburg Music
Flute Center of Boston
Friends Music Shoppe
Gott's Music Inc.
Hampshire Music Company
Ted Herbert's Music Mart
Hingham Music Center
The Instrument Exchange
The Music Machine
Music Unlimited
The Music Workshop
Musitronics
New England Woodwind Exchange
Newton Centre Music Shop
Norfolk County Music Inc.
Pampalone Music Service Center
Progris Music Center
Rayburn Musical Instrument Company
Salvatore Bros. Great Music Box
Scituate Music
South Shore Music Company
The Symphony Music Shop
Tavian Music Centre Inc.
Tewksbury Music
Walpole Music Studio
E.U. Wurlitzer Inc. (Boston)
Z-Music Lab

RENTALS

Acton Music Center
American Speaker Systems Inc.
B-3 Equipment Rentals
Belisle Music
Boston Music Company
Cape Company and Theatrical Leasing Corporation
Crystal Clear
Fitchburg Music
Flute Center of Boston
Hampshire Music Company
Ted Herbert's Music Mart
M&A Sound Services
The Music Machine
Musitronics
Newton Centre Music Shop
Norfolk County Music Inc.
Pampalone Music
Scituate Music
Harvey Simons Drum Studio
The Symphony Music Shop
Walpole Music Studio
E.U. Wurlitzer Inc. (Boston)
Z-Music Lab

PA AND PRO SOUND

SALES

ATS Corporation
Audio Professionals
Audiosonics Inc.
Barnstorm Music
Beacon Musical Instrument Company
Belisle Music
Boston Music Company
Boston Sound and Lighting
Burlington Music Center
Capron Lighting and Sound Company Inc.
Centre Music House
Charlie's Music Shop
Chic's Music
Cinema Sound
Cramer Audio/Video Inc.
Crystal Clear
Daddy's Junky Music Stores
Disctronics
Ear Craft
Eastcoast Audio Group
Fitchburg Music
Friends Music Shoppe
Terry Hanley Audio
Ted Herbert's Music Mart
Interstate Rental Service
Klondike Sound
L&L Sound
Lake Systems (LSC)
M&A Sound Services
Maxpro Audio
Music Market
Music Unlimited
Music Villa
The Music Workshop
New England Sound Services

Continued on page 26

REGISTER NOW FOR SUMMER

a unique concept in guitar & voice instruction

- Professional instructors teaching all styles of guitar — jazz, rock, country, blues, ragtime, folk, classical and more. Introducing Pedal Steel and Dobro.
- Individual & class instruction in guitar and voice at all levels.

FREE AUDITING POLICY FOR STUDENTS

Attend unlimited amount of workshops at no extra cost.

Call for our free catalog and register for Summer classes beginning July 6

guitar workshop

755 boylston st., boston, ma 02116 262-5520

NINE NINE NINE CONCRETE

NOW AT A NEW LOW PRICE!!! \$5.98 list

CONCRETE
999's newest lp captures their careening, non-stop energy on vinyl. The jumping rhythms leap off the turntable on their latest single, "Obsessed" and other rockers like "Mercy, Mercy" & "Break It Up."

Catch 999 at **The Paradise** on Wed., 6/17

Available at all **POPCORN** locations \$4.47.

polydor

Give the gift of music.

lexicon

available at:

SID STONE

145 IPSWICH STREET
BOSTON, MASSACHUSETTS

Sat., June 6
SHENANDOAH
Arlo Guthrie's Band

Sun., June 7
WDLW TALENT NIGHT
WDLW PERSONALITY HOST
DEAN JAMES
CASH PRIZES
Blow the Barrel - 8 p.m.

Mon., June 8
FAZZONE

Tues., June 9
CINDY LEE &
BACKCOUNTRY

Wed., June 10
J.R. BEER FOR
A BUCK NIGHT

MISTER McNASTY'S

88 Queensberry St.
"In The Fenway" Boston

Corner of Kilmarnock St.
536-2509

Hungry People Eat at Phyllis's Kitchen in the Fenway 247-7557

Thurs.-Sat., June 11-13
JOHN LINCOLN
WRIGHT

Fri.-Sat., June 19-20

MIDNIGHT
TRAVELER

Thurs., June 19-Sat., June 27

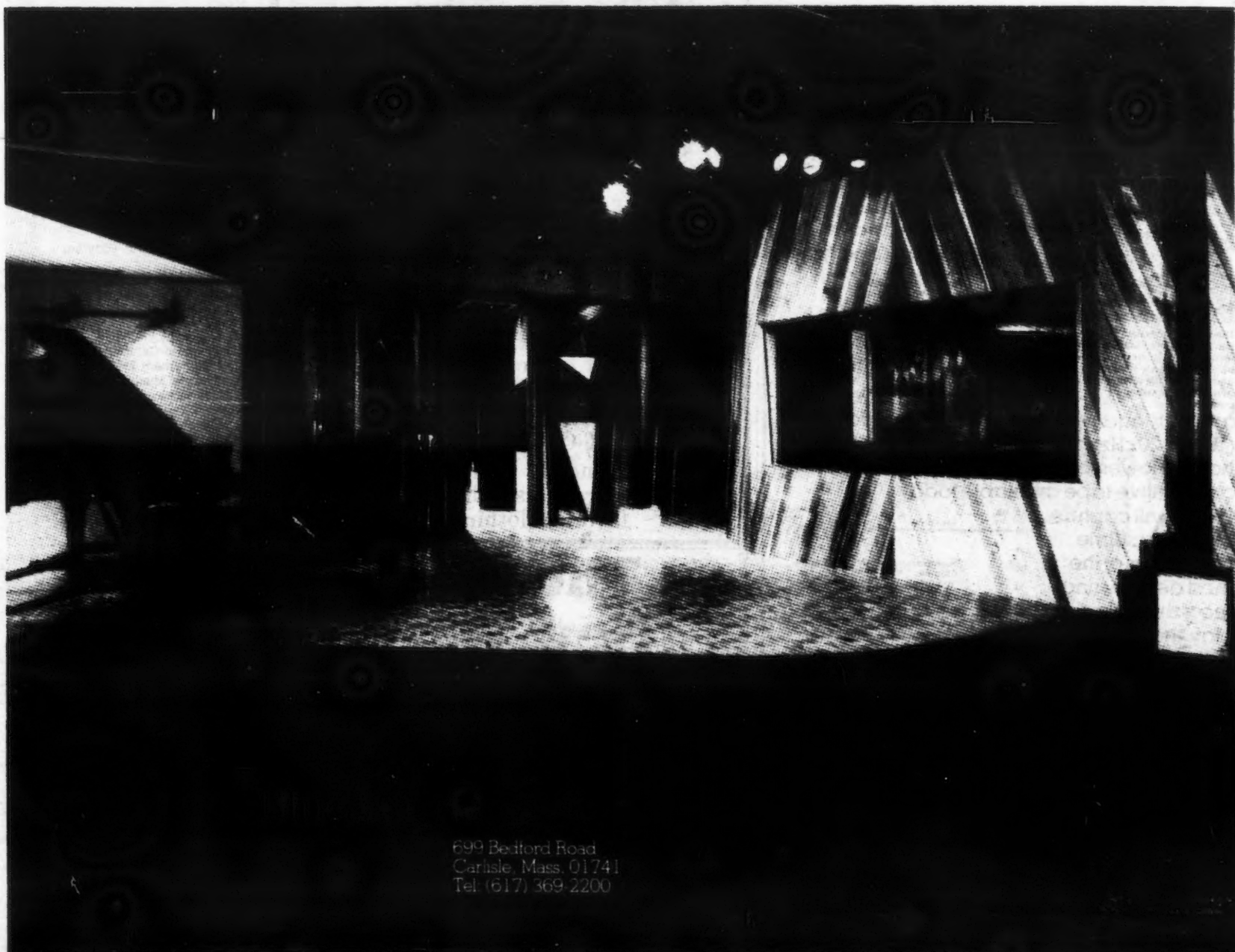


Upcoming!!!
June 28
Mister McNasty's
& WDLW presents



THE BATTLE OF THE
BANDS

Live
Entertainment
Nightly



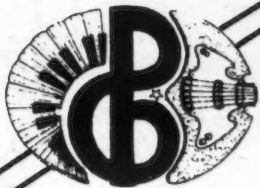
699 Bedford Road
Carlsle, Mass. 01741
Tel: (617) 369 2200

PAMPALONE MUSIC

106 MASS. AVE., BOSTON
617-266-2211

Brand name musical
Instruments
Professionally
Priced ...

↑
THE STORE



THE SHOP
↓

...and
backed up
by expert
service for all brands
of musical instruments

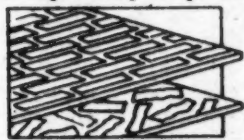
617-247-3683
PAMPALONE MUSIC
SERVICE CENTER
10 BELVEDERE ST., BOSTON

Professional-II.
The world's quietest
tape puts nothing
between you
and your music.



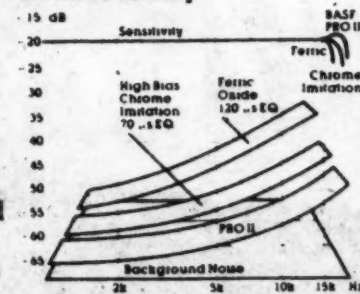
professional-II
chrome/high (CrO₂) position

High bias tapes consistently provide wider frequency response and less tape noise (hiss or background noise) than any other tape type. Among premium high bias tapes PRO II is in a class by itself. It is the second generation chromium dioxide tape with superb frequency response and outstanding sensitivity in the critical (10kHz-20kHz) high frequency range. It also has the lowest background noise of any other competitive tape available today.



The pure chromium dioxide particles in the PRO II unlike ferric oxide particles are homogeneously shaped and uniformly sized to give this tape superior performance.

PRO II will capture the many subtle harmonics of the most demanding recordings and play them back with the reality and presence of a live performance. PRO II is the tape for the Type II/chrome/high bias position that comes closest to Metal tape performance for half the price.



PRO II has the best high frequency sensitivity and the least background noise of any high bias tape.



Crosby Drive, Bedford, Massachusetts 01730

Empire, Incorporated presents



Get 15% OFF any purchase with this ad.

Winner of Boston Magazine
Best Of Boston Award
Winner of Real Paper
Best Of Boston Award
Winner of Boston Rock
readers poll for
favorite clothing store

The Best
New-Wave
and
Vintage
Clothing

273 Newbury Street, Boston, Ma.
Store Hours: Monday thru Saturday 11:00 to 7:00

Continued from page 24
O.T.L. Productions
Overman Sound
Pampalone Music
Professional Recording and Sound (PRS) Inc.
Progris Music Center
Rayburn Musical Instrument Company
Salem Music Center
Salvatore Bros. Great Music Box
Scituate Music
Signature Music
Spectrum Lighting and Sound
Stage I Design
Steve's Quality Instruments
Sid Stone Sound
Tavian Music Centre Inc.
3D Systems
Union Music
E.U. Wurlitzer Inc.

SERVICE

Audio Metrics
Audio Professionals
Audiosonics Inc.
Axial Audio Centre
Aztech Electronics
Barnstorm Music
Bellisle Music
Boston Music Company
Burlington Music Center
Capron Lighting and Sound Company Inc.
Casey's Music Place
Central Electronics Service Company Inc.
Central Music
Centre Music House
Charlie's Music Shop
Chic's Music
Cinema Sound
Costanzo's World of Music
Cramer Audio/Video Inc.
Crystal Clear
Daddy's Junky Music Stores
Disctronics
Ear Craft
Eastcoast Audio Group
Fitchburg Music
Friends Music Shoppe
Gott's Music Inc.
Hampshire Music Company
Terry Hanley Audio
Ted Herbert's Music Mart
Klondike Sound
Lake Systems (LSC)
M&A Sound Services
Maxpro Audio
Music Factory
Music Market
Music Unlimited
Music Villa
The Music Workshop
Musitronics
New England Sound Services
Norfolk County Music Inc.
O.T.L. Productions
Overman Sound
Pampalone Music Service Center
Professional Recording and Sound (PRS) Inc.
Progris Music Center
Rayburn Musical Instrument Company
Salem Music Center
Salvatore Bros. Great Music Box
Sandy's Music
Scituate Music
Signature Music
Stage I Design
Steve's Quality Instruments
Sid Stone Sound
Tavian Music Centre Inc.
Tewksbury Music
3D Systems
Top Watt Productions
Union Music
Walpole Music Studio
E.U. Wurlitzer Inc. (Boston)

RENTALS

American Speaker Systems Inc.
ATS Corporation
Audio Metrics
Audiosonics Inc.
Axial Audio Centre
B-3 Equipment Rentals (PA only)
Barnstorm Music (PA only)
Bellisle Music
Boston Music Company
Cape Company and Theatrical Leasing Corporation
Capron Lighting and Sound Company Inc.
Centre Music House (PA only)
Charlie's Music Shop (PA only)
Chic's Music (PA only)
Cinema Sound
Crystal Clear
Disctronics
Ear Craft
Eastcoast Audio Group
Fitchburg Music
Terry Hanley Audio
Interstate Rental Service
Klondike Sound
L&L Sound
Lumina
M&A Sound Services
Maxpro Audio
Music Factory
Music Market
The Music Workshop
New England Sound Services
Overman Sound
Pampalone Music
Rainbow Lighting Company
Rayburn Musical Instrument Company
Salvatore Bros. Great Music Box (PA only)
Scituate Music (PA only)
Spectrum Lighting and Sound
Stage I Design
Sid Stone Sound

Continued on page 28

THE MUSIC WORKSHOP

SALEM, NEW HAMPSHIRE

CELEBRATES THEIR 4TH ANNIVERSARY WITH A

FENDER STRATOCASTER®

GIVEAWAY

★
GRAND PRIZE
 1981 BLACK STRATOCASTER WITH TREMOLO & CASE



★
\$870⁰⁰
 VALUE

A drawing entry blank with every Fender Electric String Set purchase.
 DRAWING TO BE HELD JUNE 20, 1981

4th ANNIVERSARY SALE — TREMENDOUS PRICE REDUCTIONS THIS IS ONLY A PARTIAL LISTING OF SPECIALS

KEYBOARDS		MIXERS & PA		AMPS & EFFECTS	
ARP SOLUS	\$470	KELSEY 16 & 3 PROCLUB	\$1300	FENDER 75 w/12" SPEAKER	\$495
ARP QUARTET	\$750	KELSEY 12 & 3 PROCLUB	\$1050	FENDER 75 HEAD	\$420
ARP 16 VOICE PIANO	\$1700	KELSEY 12ch. PRO	\$1195	FENDER TWIN REVERB	\$525
ARP 4 VOICE PIANO	\$1300	KELSEY 16ch. PRO	\$1550	DOD690 CHORUS	\$105
ARP OMNI	\$1425	BULLFROG SINGLE 15"		DOD610- 10 BAND EQ	\$72
CRUMAR ORCHESTRATOR	\$1155	EMPTY BASS BINS	\$325/pr.	DOD MINI CHORUS	\$53
CRUMAR PERFORMER	\$750	BGW 600 POWER AMP	\$675	IBANEZ PHASER	\$50
CRUMAR T-1 ORGAN	\$1225	BGW 100B POWER AMP	\$279	MXR DISTORTION*	\$45
RECORDING EQUIPMENT		SHURE PE56D-CN	\$100	MUTRON PHASERS	\$75
TEAC 124 SYNCASET	\$325	SHURE SM58-CN	\$125	SYNDRUM DRUM SYNTHESIZER	\$99
TEAC 3440	\$1450	SHURE SM78-CN	\$125	VANTAGE LES PAUL COPY	
TEAC 3300 SX2T	\$975	EV PL5-MIKE ONLY	\$55	GUITAR W/ HARD CASE	\$240
		EV PL80-MIKE ONLY	\$115	SELECTED GIBSON • FENDER	
		EV PL9-MIKE ONLY	\$90	• IBANEZ • KRAMER GUITARS	40% OFF
		EV PL77A-MIKE ONLY	\$110		

*Please note — Sale ends June 27. Quantities are limited. Terms: Cash • Check • MC • VISA • No Trades on Sale Items
 • Layaway for 30 days.

PA & LIGHTING RENTALS NO SALES TAX

★ GIBSON ★ FENDER ★ IBANEZ ★ TEAC ★ GUILD ★ EV ★ TRAYNOR ★ QSC
 ★ BGW ★ KELSEY ★ SEYMOUR DUNCAN ★ ARP ★ VANTAGE ★ CRUMAR
 ★ TAMA ★ ZILDJIAN ★ PAISTE ★ BULLFROG ★ FURMAN ★ KRAMER

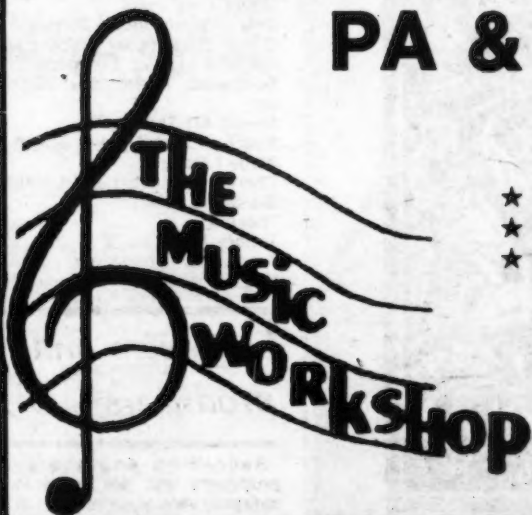
THE MUSIC WORKSHOP

From Mass. Dial Area Code

(603) 893-1544

WEEKDAYS
 10-9
 SATURDAY
 10-5

RTE. 93N TO EXIT 1 (Rockingham Boulevard) SALEM, N.H. RIGHT OFF EXIT ON TO RTE. 28 SOUTH - 1 MILE FROM EXIT ON RIGHT • NEXT TO LARRY'S COUNTRY SQUARE.



Always striving for the ultimate in talent, management, and production

HALF A CARE

Bouyant 3-piece blend of rock 'n' roll, r 'n' b, and reggae with a newly released 45. Unique, original rock 'n' roll: "a tight and hilarious stage presence that feels spontaneous." Sam Holdsworth, Musician's Magazine.

McPherson Strut

Mature hard driving, pop, rock 'n' roll 5 piece band with a cover range from The Kinks to Pablo Cruise. A high performance act with a unique and polished sound.



East Coast acoustical stylist and songwriter: a distinctive act for the listening room and college pub audience. Soft rock with a European edge.

Artie Barsamian's BOSTON BIG BAND

Boston's youngest '40s big band with a style all its own. Definitely the best swing band to hit the area in twenty years.



PETER DENNIS PRODUCTIONS
ARTIST DEVELOPMENT & RECORD PRODUCTION
161 MASSACHUSETTS AVENUE, BOSTON, MA 02115
617-536-7103

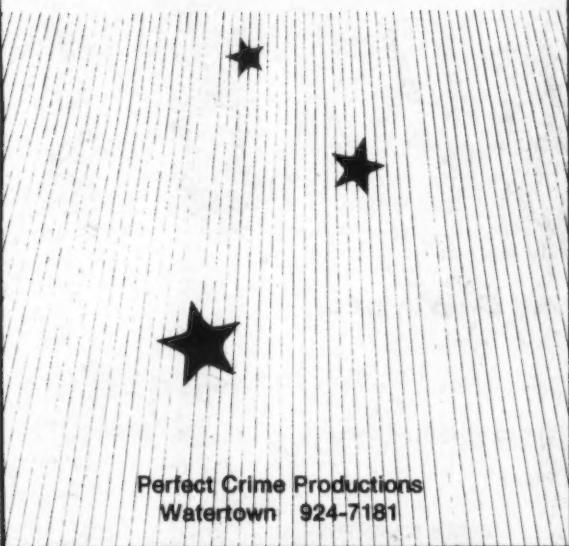
SID STONE SOUND

We welcome JBL & ASHLEY
to our existing pro quality
sound lines . . .

Gauss, E.V., Crown, AB Systems,
BGW, Tangent, Shure, AKG,
Sennheiser, Beyer Urei, and over 50
other professional sound lines

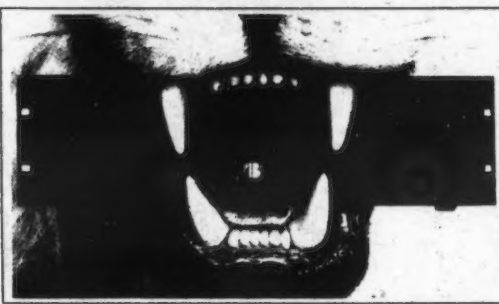
145 Ipswich Street, Boston Massachusetts 02215
262-2470

the little studio
where the
big boys
come to play.



Perfect Crime Productions
Watertown 924-7181

PROFESSIONAL SOUND Disctronics makes the difference.



AB Systems' model 1200 —
the "King of the Jungle" —
features totally independent
dual channels, each
producing 300 watts into 8
ohms and 500 watts into 4
ohms! The 1200 will handle
the most demanding
program with ease.

Hear the 1200 soon — at
Disctronics.



Disctronics
Sound & Light

926-1919

101 Bigelow Avenue, Watertown, MA 02172

RECORDING PUBLISHING MANAGEMENT

by
Regis King, Ltd.

Box D, Astor Station ★ Boston, MA 02123 ★ 617-782-2386

Continued from page 26

Theatrix
3D Systems
E.U. Wurlitzer Inc.

SOUND COMPANIES (No sales or rentals)

Capron Lighting and Sound
Company Inc.
Dark Star Audio
Flying Heart Light and Sound
Magic Stage and Hanley Sound
Multichannel Sound
Napalm Light and Sound
Poverty Sound Co.
Timbre Audio Inc.
Top Watt Productions
Total Show Productions
Virgo Light Inc.

SPEAKER RE-CONING

Action Music Center
American Speaker Systems Inc.
Lou Ames Music Store and Studios
Audio Metrics
Audiosonics Inc.
Axial Audio Centre
Boston Music Company
Central Electronics Service
Company Inc.
Central Music
Centre Music House
Crystal Clear
Ear Craft
Fitchburg Music
Terry Hanley Audio
Ted Herbert's Music Mart
Klondike Sound
M&A Sound Services
Mr. Music
Music Factory
Norfolk County Music Inc.
Rayburn Musical Instrument
Company
Salem Music Center
Scituate Music
Sid Stone Sound
E.U. Wurlitzer Inc. (Boston)

SHEET MUSIC

Action Music Centre
Lou Ames Music Store and Studios
Barnstorm Music
Charles Bean Music
Bellisle Music
D.A. Bider Music
Boston Music Company
Briggs & Briggs
Carl Fischer of Boston
Casey's Music Place
Central Music
Centre Music House
Charlie's Music Shop
Costanzo's World of Music
Daddy's Junky Music Stores
Fitchburg Music
Friends Music Shoppe
Gott's Music Inc.
Hampshire Music Company
Ted Herbert's Music Mart
Hingham Music Center
Jason's Music
Mr. Music
The Music Machine
Music Market
Music Unlimited
The Music Workshop
Musitronics
Newton Centre Music Shop
Norfolk County Music Inc.
Pampalone Music
Progris Music Center
Rayburn Musical Instrument
Company
Salem Music Center
Salvatore Bros. Great Music Box
Sandy's Music
Scituate Music
South Shore Music Company
Spencer Music Shop
The Symphony Music Shop
Tavian Music Centre Inc.
Tewksbury Music
Union Music
Walpole Music Studio
Wollaston Music Center
Z-Music Lab

STAGE DESIGN

B.N. Productions Inc.
Cape Corporation and Theatrical
Leasing Corporation
Capron Lighting and Sound
Company Inc.
Interstate Rental Service
Lumina
Magic Stage and Hanley Sound
Maxpro Audio
Mikan Theatricals
New England Sound Services
Ocean State Rental Corporation
Rainbow Lighting Company
Roctronics Professional Corpora-
tion
Scenic Art Studios
Spectrum Lighting and Sound
Stage I Design
Charles H. Stewart and Company
Sid Stone Sound
Theatrix
Timbre Audio Inc.
Total Show Productions
Virgo Light Inc.

Engineers and
producers

Recording engineers and
producers who are listed in this
category work primarily in the

Eastern New England area, and have no exclusive affiliation with any one recording studio or record label.

David "db" Butler (O.T.L. Productions), 74 Main Street, suite 5, Maynard 01754, 897-8459. Funk, rock, and jazz. Normandy, Music Designers, Blue Jay, Downtown, Perfect Crime. Prince Charles and the City Beat Band (Pavillion/CBS), Maurice Starr (RCA), Midnight Traveler (Grafitti), Ictus (Airborn), Anne English (O.T.L.).

Michael P. Caspella, 221 Massachusetts Avenue, suite 409, Boston 02115, 266-9632. Original rock, classical, and jazz. Intermedia, Long View Farm, Normandy, Perfect Crime. Dick Wagner (Long View Records), M.P.C. and the Instigators, Mark Parenteau.

Paul J. Carchidi (Maxpro Group), 1351 Main Street, Brockton 02401, 586-6908. Rock. Blue Jay, Sound Design. The Lines.

Tom Carr, 138 Crescent Street, Waltham 02154, 891-0409. Jazz, classical, folk, and rock. Intermedia, Downtown, Blue Jay, live remotes for WBUR. Willie T. Wheel (Rounder), *Jazz Alive* (NPR), Medium Rare Big Band.

Kirk Cirillo, 13 Gunn Geary Lane, Agawam 01001, (413) 786-0273. Original pop rock. Blue Rock (N.Y.), Sound Techniques. Dennis Most (Cleveland International/Epic), Pegasus, Northern Star, Marz, Forest.

City Sound Productions, 127 Charles Street, Boston 02114, 367-2383 or 787-3664. Rock and blues. Perfect Crime, Polytrax, Century III, Downtown. The Heavyweights, the Phantoms, Broken Glass, Refuge.

David Cooper, c/o Greenprad Productions, 1450 Commonwealth Avenue, suite 4, Boston 02135, 566-5015. Rock and new wave. Baker Street, Downtown, Intermedia, Le Studio, Horizons West (N.Y.), Fish Brook, Lynn LaPrad, Sharp.

Andrew Gordon, c/o BossTown Records, Box 994, 104 Charles Street, Boston 02114, 266-8130. Rock and new wave. Downtown, Baker Street, Triton, Sanctuary, Fish Brook, Trapper, Alex Space, the Make.

It's A Hit Productions, Box H, Harvard 01451, 456-8111. Pop, rock, and country rock. Northern, Blue Jay, Perfect Crime. Allen Estes, the Estes Boys.

Karen Kane, 1148 Commonwealth Avenue, Allston 02134, 277-1763. Rock, folk, R&B, and jazz. Sound Techniques, Soundtrack, Spice of Life, Laquidara, the Graphics, the Stompers, the Vinny Band, Little Joe Cook and the Thrillers.

Peter C. Knickles, Box 150, Groveland 01834, 373-6422. Rock. Intermedia, Bearsville. Ellen Foley, Johann Bidderford, Gall Roberts.

Paul D. Lehrman, c/o the Boston Phoenix, 100 Massachusetts Avenue, Boston 02115, 536-5390 or 424-1253. Jazz, folk, classical, theater, and rock. Triton, Normandy, Downtown, Master Sound (N.Y.), Sharc (Trinidad), Guarneri String Quartet, LiveOak, Jim Gelfand (Calif), David Bromberg, the Boston Phoenix Christmas carol.

Mike Minasian, Box 88, Green Harbor 02041, 837-1858. Rock and pop. Criteria (Miami), Sunset Recorders (L.A.), Wally Heider (San Francisco), Intermedia, Northern. Kate Taylor, Styx, Jonathan Edwards, Tom Rush.

Music Consultants, Box 138, Westboro 01581, 366-9585. Rock, funk, disco, R&B, country, and ethnic. The Mixing Lab, Ivy Lane.

Peter Dennis Productions, 161 Massachusetts Avenue, Boston 02115, 536-7103. Jazz, fusion, and rock. Normandy, Soundtrack, Dreamhunter, Half a Care, Patty Katz.

Regis King Ltd., Box D, Astor Station, Boston 02123, 782-2386. Rock. Intermedia, Centel, Sound Techniques. K.K. Proffitt, the Types.

Walter James Turbitt, Malden, 324-8296. Rock and pop. Blue Jay, Intermedia, Downtown, Sound Design. *Every Ten Seconds* (WCVB-TV), Arlene Bailey (Rainbow), Haywire, Chubby Tavares, Nautilus Body Building (radio spot).

Record labels

Local record labels come and go with frightening speed, and trying to ferret all of them out would be a Sisyphean undertaking. Therefore, this listing, by necessity, is incomplete. Suffice to say that this list represents a good cross-section of New England labels who have released at least two artists on two records, and are also actively looking for new talent to add to their rosters.

Our thanks to Duncan Browne, general manager, and the rest of the staff at Rounder Records, who are responsible for the distribution of many of these labels, to Mike Dreese at Newbury Comics, and to Mark Miller at WBCN, for their assistance in compiling these listings.

About Time, 52 Monument Avenue, Charlestown 02129, 242-4799. Progressive jazz. LPs. Ahmed Abdullah, Jerome Cooper, Ronald Shannon Jackson.

Armageddon Records, 29 Dunlap Street, Dorchester 02124, 296-4351. Reggae. EPs. Zion Initiation.

Barking Rat Records, the Barn, North Ferrisburg, Vt. 05473, (802) 425-2111. New wave and rock. LPs. Davis Brothers Garage Band.

Baron Records, 11 Dell Avenue, Melrose 02176, 324-1070. Blues, R&B, rockabilly, and rock. 45s, EPs, and LPs. J.B. Hutto, Sleepy LaBeef, Cub Koda.

Belmont Records, 259A Beech Street, Belmont 02178, 924-6722. Country and other. 45s and LPs. Dick Curless, Dave Pike, Tina Welch.

Bosstown Records, Box 994, 104 Charles Street, Boston 02114, 266-

6130. Rock and new wave. 45s and EPs. Trapper, Lynn LaPrad. **Boston International**, 419 Boylston Street, room 209, Boston 02116, 266-5464. R&B, C&W, classical, and solo acts. 45s and LPs. Phil Gentili, Adam LeFevre, Trio Sonata. **Boston Skyline**, 419 Boylston Street, room 209, Boston 02116, 266-5464. Local rock groups. 45s and EPs. Hot Dates, Leo Stapleton, Edge.

California Sun Records, 29 Ocean Avenue, North Scituate 02055, 545-0765. Rock. 45s. *The L.A. Radio Album*, Goddard.

City Sound Records, 127 Charles Street, Boston 02114, 367-2383 or 787-3664. Pop, rock, funk, and R&B. 45s. Broken Glass, Refuge.

Destiny Records, 31 Nassau Avenue, Wilmington 01887, 658-8391. Rock, jazz, country, oldies, and punk. 45s and LPs. The Kingdom of Similtz, the General Foodz, G.G. Allin & the Jabbers, the Wage\$.

Diamond Records, Box 150, Groveland 01834, 373-6422. Rock. 45s and LPs. Brat, Gall Roberts, Tregus.

Downtown Records, 537 Tremont Street, Boston 02116, 426-3455. Rock, new wave, and pop. 45s. Alex Space, Avenfield.

Eat Records, 400 Essex Street, Salem 01970, 744-7678. Pop and new wave. LPs, EPs, and 45s. Human Sexual Response, the Commercials, the Original Artists, the Tweeds.

Folk Legacy, Sharon Mountain Road, Sharon, Conn. 06069, (203) 364-5661. Folk and traditional. Gordon Bok, Jean Redpath, Rosalie Sorrels, Bill Staines.

Fretless Records, the Barn, North Ferrisburg, Vt. 05473, (802) 425-2111. Traditional, folk, and

bluegrass. Jean Redpath and the Angel Band, Lui Collins, Marie Rhines, Double Decker String Band. **Full Sail Records**, 241 White Pond Road, Hudson 01749, 890-8787. Pop, rock, and jazz. 45s and LPs. Jim Lang, Back Bay Rhythm Section, Ellis Hall Group.

Green Linnet Records, 70 Turner Hill Road, New Canaan, Conn. 06840, (203) 966-0864. Irish and American traditional. LPs. Mick Moloney, Peter Bellamy, Guy Van Duser and Billy Novick, Bill Shute and Lisa Null.

Green Mountain Records, Garvey Hill, Northfield, Vt. 05663, (802) 485-8594. Folk, bluegrass, country, and traditional. LPs. John Gailmore, Coco and the Lonesome Road Band, Kevin Agosti, Pine Island.

Long View Records, Stoddard Road, North Brookfield 01535, 867-7662. Rock, new wave, jazz and country. 45s, EPs, and LPs. Joanne Barnard, Richard Nolan and Third Rail, Jeff Lass, Fragile.

Mnemosyne, 43 Rice Street, Cambridge 02140, 864-5530. Pre-baroque and ethnic. LPs. Voice of the Turtle, LiveOak.

Modern Methods Records, 268 Newbury Street, Boston 02116, 247-7590. New wave. EPs, LPs, and 45s. Pastiche, La Peste, Thrills, Boy's Life.

Old Boston Records, 180 Pond Street, Cohasset 02025, 383-9494. Nostalgia. LPs and 45s.

Philo Records, the Barn, North Ferrisburg, Vt. 05473, (802) 425-2111. Jazz, folk, traditional, ethnic, international, and new music. LPs. Killmanjaro, Mary McCaslin, Do'A, Mason Daring and Jeannie Stahl.

Rounder Records, 186 Willow Avenue, Somerville 02144, 354-0700. Bluegrass, blues, rock, and traditional. 45s and LPs. George

Thorogood and the Destroyers, Riders in the Sky, Tony Rice, NRBQ. **RTP International**, 180 Pond Street, Cohasset 02025, 383-9494. Rock, punk, and new wave. LPs and 45s.

Sail Records, Box 418, Manchester-by-the-Sea 01944, 526-4635. Rock, folk, and classical. LPs, 45s, and EPs. The Skinny Kid Band, Chuck Kruger Band, Robert Ellis Orral.

Shiah Records, 149 Cabot Street, Newton 02158, 964-1415. Jazz and classical. LPs. Dave McKenna, Meredith d'Ambrosio, Basin St. Paraders, Eckels Brothers.

Simple Simon Records, 52 Lee Street, Cambridge 02139. Local rock, reggae, R&B, and new music acts. 45s.

Sine Qua Non, 1 Charles Street, Providence, RI 02904, (401) 521-2010. Classical. LPs. Empire Brass Quintet, Cambridge Chamber Orchestra, Paul Fried, Anthony di Bonaventura.

Spirit Records, 42 Baker Avenue, Lexington 02173, 861-1625. Rock. 45s and EPs. Tennie Komar and the Silencers, Ava Electris.

Star-Rhythm Records, Box 54, Malden 02148, 324-1070. Rock, new wave, jazz, and '60s rock. 45s, EPs, and LPs. Taxi Boys, City Thrills, the Vikings.

Titanic, 43 Rice Street, Cambridge 02140, 864-5530. Classical and pre-classical. LPs. Boston Museum Trio, Greenwood Consort, Canchetto Musicale, Bernard Brauchly.

Varulven Records, Box 2392, Woburn 01888, 935-3560. Rock and jazz. EPs, 45s, and LPs. Willie Alexander, Jared, Love and Flame, the Eggs.

Wooden Shoe Records, Box H, Harvard 01451, 456-3515. Rock and country rock. 45s. Allen Estes, the Estes Boys.

STRING FEVER!

Catch it with Kramer DMZ bass guitars!

Our DMZ Custom Series Bass Guitars, with specially designed pickups, offer the "hottest" sound available in today's market. Conceived and designed by Kramer, with input from selected top recording artists, the DMZ Custom Series delivers exactly what the artist needs when performing today's style of music, both live and in the recording studio.

Kramer
Guitar Corporation

P.O. Box 248,
1111 Green Grove Road
Neptune, NJ 07753
201/922-8600

DMZ 6000B

DMZ 5000

DMZ 4001

lexicon

available at:



LAKE SYSTEMS
CORPORATION

55 Chapel Street
P.O. Box 65
Newton, MA 02460
Tel. (617) 244-6881

Delta

Continued from page 2

as five idiosyncratic numbers by David "Honeyboy" Edwards, a musician who recorded only sporadically in the 40 years since and who sounds here like a very odd cross between Robert Johnson and Big Joe Williams, his two chief sources of inspiration.

ROBERT JOHNSON: KING OF THE DELTA BLUES SINGERS, Vols. I and II (Columbia). The one indispensable selection. If you were to have only one record in your blues collection, Volume one would be it. Together, both albums include all 29 of Johnson's recorded songs and provide a portrait of this most deliberate and poetic of bluesmen. Music and lyrics, the integration of conscious artistry and raw feeling come together to fashion an incandescent testament.

Johnny Shines HEY BA-BA-RE-BOP (Rounder). Shines more properly belongs in a chapter on Chicago blues, but this solo live recording from 1971 concerts by Johnson's most faithful disciple does more than recapitulate Johnson's songs and Johnson's style — it offers up a set of songs undeniably in the Delta tradition but true as well to the spirit and vigor of the age. Several of John-

son's songs are stunningly re-created, and there are fine originals by Shines and adaptations of traditional material that recalls Blind Lemon Jefferson, Charley Patton, and Leroy Carr.

Muddy Waters DOWN ON STOVALL'S PLANTATION (Testament). As with Shines's, most of Waters's work should be in a Chicago discography, but these 1941-'42 Library of Congress selections recorded by Alan Lomax on the same field trip that unearthed Son House, are so indisputably in the Johnson tradition as to demand inclusion here. Not only does this album offer stunning solo sides; it features Waters accompanied by a country string band (second guitar, mandolin, and fiddle) that includes Henry "Son" Sims (Charley Patton's old partner) on violin. Great music in its own right, this is also history as it might have been written.

ARTHUR "BIG BOY" CRUDUP — THE FATHER OF ROCK 'N' ROLL (RCA). Something of a misleading title, as the music doesn't sound like rock 'n' roll, but its influence extends directly to Elvis Presley. It's a bit monotonous, for Crudup was the most rudimentary of self-accompanists; nonetheless, the songs themselves had an extraordinary impact. Included here are Presley's "That's All Right," the first popular version of "Rock Me

Mamma," "My Baby Left Me," and "So Glad You're Mine" (two more songs that Presley recorded), and "Mean Ol' Frisco," one of the blues' most enduring standards. Probably the most enduring performance is Crudup's first, "If I Get Lucky," a high-pitched variant of the well-known "Vicksburg Blues" sung with the free-floating tension of a field holler.

TOMMY McCLENNAN (French RCA). As with the Crudup, it can get a little wearing after a while to hear the same fierce imprecations shouted out at the top of McCleNNAN's leathery lungs, but though his work might be better appreciated in smaller doses, much of the best of it is here, including "I'm a Guitar King," "Travellin' Highway Man," and "New Shake 'Em On Down." Missing are his most familiar titles ("Bottle It Up and Go," "Cross Cut Saw Blues"), which appear on less available and poorer-fidelity Flyright and Roots reissues.

Bukka White, PARCHMAN FARM (Columbia). A fascinating poetic and autobiographical document, this album shares with the work of Robert Johnson and that of few others the distinction of aspiring to high art. Songs like "Parchman Farm Blues," "Fixin' To Die," "Strange Place," and the existential "Sleepy Man Blues" ("When a man gets troubled in

mind/He feels like sleeping all the time") are virtually unparalleled in the history of the blues. Other songs further detail White's life and incarceration in Parchman Farm, a state prison. Unquestionably one of the pinnacles of recorded blues.

BIG JOE WILLIAMS: EARLY RECORDINGS 1935-1941 (Malish). With Big Joe Williams the problem in selection is both the number of records he's made and their uniformly high quality. Williams has made few bad records, though he has recorded constantly. This issue represents his earliest recorded work, including four sides cut with a self-styled washboard band, several fine duets with Henry Townsend and Robert Nighthawk (with the added accompaniment of Sonny Boy Williamson on the latter), and some of the most eccentric rhythms ever recorded. Great stuff.

BIG JOE WILLIAMS AND SONNY BOY WILLIAMSON (Blues Classics). More from a superb harmonica-guitar partnership that helped set the pattern for the Chicago band style — this time accompanied by bass and drums as well, which unfortunately have the effect of drowning out both Williams's guitar and his idiosyncratic rhythms. Still, with harp taking lead and Williams's booming vocals, this remains a classic set.

Big Joe Williams, TOUGH TIMES (Arhoolie), PINEY WOODS BLUES (Delmark). The first and best of the albums made since his 1959 "rediscovery" by a new audience. Not that any of his several dozen subsequent albums is bad, but these 1959-'60 sessions are as fresh as anything he did in the '30s or '40s. The music is more driving, more accessible, but no less his own. *Tough Times* is the more personal album, with several songs that allude to his then-straitened circumstances and a moving re-creation of his "President Roosevelt." *Piney Woods Blues*, by contrast, just rocks out, with an important contribution by Joe's cousin, J.D. Short, who breathlessly rushes time on second guitar and harmonica but never beats Joe to the finish.

THE FAMOUS 1928 TOMMY JOHNSON-ISHMAN BRACEY SESSION (Roots). Here we have all Tommy Johnson's best-known songs, recorded in 1928 in two sessions in Memphis. There is simply no improving upon Johnson's performances. Ishman Bracey's seven numbers, recorded over the same two days, extend our appreciation of the classic Jackson style. Like the Patton, House, and Robert Johnson, this album is indispensable to an understanding of the Delta blues. **THE BLUES OF SHIRLEY GRIFFITH: SATURDAY BLUES (Prestige Bluesville).** The best of the latter-day Jackson-influenced school, Griffith was recorded in Indianapolis in 1961, performing three of Johnson's numbers and two of Bracey's with a loose, idomatic feel that is not present on the individual albums of even such distinguished Jackson alumni as Roosevelt Holts, K.C. Douglas, or Babe Stovall.

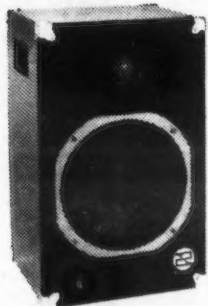
Skip James, THE BLUES AT NEWPORT, Part 2 (Vanguard). Includes four selections by James as well as three by Mississippi John Hurt and one by Reverend Robert Wilkins. This album captures the dramatic moment of James's rediscovery when, only two weeks out of the hospital, after some fiddling and tuning up, he summoned up all the eerie atmosphere of his remote 1931 recordings. Even on record, you can still feel the tension in the air, and I don't think any of his subsequent, more technically accomplished sessions ever achieved quite this degree of drama.

SKIP JAMES/TODAY, DEVIL GOT MY WOMAN (Vanguard). By far the best of his post-rediscovery records. Both are dignified, well thought-out, and impressive selections of James's most striking songs and compositions. Although he could be a lot more lively in person, these have a lovely stillness to them, a kind of dignity that is only occasionally at odds with the crazy life of his original recordings. For the time being these will have to do as the definitive picture of a great artist, particularly since there is no good single-album reissue of his early work (Biograph's *Skip James: King of the Delta Blues Singers* is a botched, mislabeled attempt, with poor sound, one suspect title, and several inferior re-creations substituted for the originals). Stick to the Vanguard and the Origin and Yazoo anthology reissues of the 1931 recordings.

IT MUST HAVE BEEN THE DEVIL: MISSISSIPPI COUNTRY BLUES BY JACK OWENS AND BUD SPIRES (Testament). Wonderful alternate versions of the Skip James/Bentonian canon, with familiar songs done up as stomps, two-steps, and buck dances. Spire's astringent, out-of-tune harmonica echoes Owens's powerful vocals and percussive guitar playing. Altogether a delightful and invaluable complement to James's recordings, in what should be the first in a series of volumes to be culled from David Evans's field research. □

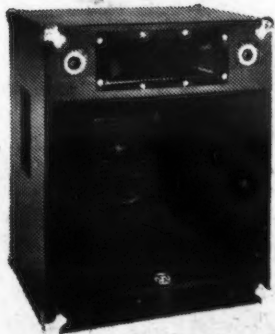
HIGH TECHNOLOGY LOUDSPEAKER SYSTEMS FOR THE PERFORMER

Eastern Acoustic Works' vast experience in designing and constructing professional loudspeaker systems on the leading edge of technology has enabled us to develop an advanced line of stage performance loudspeakers capable of fulfilling the need for high definition sonic performance in a package capable of withstanding the rigours of constant road use.



FR-100 COMPACT FULL-RANGE LOUDSPEAKER

This high performance loudspeaker system is ideally suited for club or lounge sound reinforcement. Its wide dispersion gives it excellent near-field coverage, and its wide audio bandwidth makes it possible for many types of venues to be served by a single pair of FR-100s. Qualitatively, the FR-100 provides an uncolored, moderately efficient alternative to the honky-sounding, horn-based systems often specified for full bandwidth wide-dispersion applications.



FR-350-R HORN-LOADED LOUDSPEAKER

The FR-350-R fulfills the need for a house sound system capable of producing the levels required to carry vocals and unamplified instruments above the band, while being clearly intelligible at high SPLs. It is physically capable of withstanding the rigours of on-the-road abuse. The FR-350-R provides in a small self-contained package the high-output capability associated with large, complex component PA systems. The FR-350-R is a 3-way loudspeaker system incorporating horn loading over the entire bandwidth for maximum efficiency. The exceptionally wide bandwidth of 45 to 20,000 Hz enables the FR-350-R to reproduce everything from the lowest fundamentals of the bass guitar to the highest harmonic of a cymbal crash. The audible performance of the FR-350-R benefits from EAW's engineering advancements, including the complex third-order passive crossover, true exponential horn design, and complete system acoustical integration.

Stop by our dealers for an audition and get a free loudspeaker use and application guide!



Eastern Acoustic Works, Inc.

59 Fountain Street, Box 111, Framingham, Massachusetts 01701/(617) 620-1478



Professional Recording & Sound
1616 Soldiersfield Rd.
Boston, MA 02135



145 Ipswich St.
Boston, MA 02215



Disctronics

101 Bigelow Ave.
Watertown, MA 02165

Bluegrass

Continued from page 3

who was one of the first long-hairs to gain respect as an instrumentalist. And though the Revival quickly turned out to have a spot for rock 'n' roll in its heart, the band's obvious respect for traditional bluegrass won it an audience within the old-grass community. Courtney Johnson on banjo and Curtis Burch on guitar are still working with Bush — which in the fluid world of new-grass is rare. Revival's LPs are on Flying Fish, including a miserably conceived live album with Leon Russell, and on Starday, where the earlier albums are funkier and have a more interesting selection of tunes. On *New Grass Revival* you'll find a version of "Lonesome Fiddle Blues" by Vassar Clements, an instinctively brilliant composer and a wild, haunting player.

OSBORNE BROTHERS, WITH RED ALLEN (Rounder). The best of Sonny Osborne's early pre-electric banjo, and the earliest example of a vocal shift — throwing the melody line up into the highest vocal register — that has become the Osborne sound. Sonny Osborne has possibly received less credit for more influence than any other banjo player — his sophisticated style belies the difficulty of solos that even now he throws away. The Osborne sound of Bobby's tenor and choppy mandolin, with Paul Brewster on harmony vocals and guitar, is available on many albums, but if you can find *From Rocky Top to Foggy Bottom*, an LP of songs by Felice and Boudleaux Bryant, snap it up.

Don Reno and Red Smiley, COUNTRY SONGS (Starday). Reno's high nasal harmony and Smiley's country tenor were a warm, fluid blend, different from the high, lonesome sound of Monroe's best band. Reno's banjo playing was a sophisticated single-note lead style, like a piano solo, straight and steady; Smiley's guitar licks also stand out as leads, long runs with lots of notes. In Reno's steel guitar imitations and Smiley's breaks you can hear the beginnings of modern country. Then too, Reno and Smiley's choice of material — country ballads and popular songs — set them apart at a time when most bands stuck to straight fiddle tunes and old-timey mountain music. In later years, Smiley's health kept him playing close to home, splitting up the partnership, and Reno teamed up with another guitar-playing tenor, Bill Harrell. Although they worked together for 10 years, the Reno/Harrell combination never quite hit that distinctive tone that made Reno and Smiley a definitive country bluegrass band.

Seldom Scene, ACT 3 (Rebel). From its inception, this Washington (DC)-based band — including John Duffey (mandolin), Mike Auldridge, (dobro), and, in 1973, Tom Gray (bass), Ben Eldridge (banjo), and John Starling (guitar) — played popular songs in a smooth, blended bluegrass style. The use of a dobro as a lead instrument has a lot to do with the fullness and versatility of Seldom Scene's sound, though sometimes there are too many instruments, taking leads almost on top of one another. Still, on this

album there are some wonderful breaks: Auldridge's opening lines to "Faded Love," and viola and fiddle fills courtesy of Sweet Ricky Skaggs. "Rider," especially, is a wonderful example of how three voices and six instruments can play in and around one another and not restate the bluegrass obvious.

Stanley Brothers, I SAW THE LIGHT (Gusto). Carter and Ralph Stanley are the raw, mountainy swing of the bluegrass pendulum. With the Stanleys it's a love-or-hate proposition; they are uncompromising musicians. Their sound is a sandpaper mix of high chest voices that seems to grow nasal, but never quite does. Carter's death left a musical and songwriting hole that Ralph has tried variously to fill and to leave alone. At one point early in Ricky Skaggs and Keith Whitley's career, Ralph discovered them imitating Stanley Brothers material so faithfully it was almost eerie. Ralph brought the boys along with him for several summers while they were in high school. The gospel tunes on *I Saw the Light* are practically gospel hit parade. The sessions, formerly released on the King label, are somewhat uneven, covering many different studios and several eras. I've gotten to love "Mother's Only Sleeping" and "What a Friend We Have in Jesus," and no one can beat their

version of "I Saw the Light." Ralph Stanley's current band is about to release a new album on Rebel, the first nongospel album by this collection of pickers. Another representative album of Stanley Brothers material is a Rounder Records reissue of some Columbia recordings, including "White Dove," "Little Glass of Wine," and "Gathering Flowers for the Master's Bouquet."

Bay Records, 1516 Oak Street, Alameda, California 94501
 CMH Records, Inc., PO Box 39439, Los Angeles, California 90039
 County Sales, PO Box 191, Floyd, Virginia 24091
 Flying Fish Records, 1304 West Shubert, Chicago, Illinois 60614
 Gusto Records, King Records, Starday, PO Box 60306, Nashville, Tennessee 37206
 Leather Records, 410 Elm Avenue, Roanoke, Virginia 24016
 Rebel Records, PO Box 191, Floyd, Virginia 24091
 Richey Records, Ridge Runner Records, PO Box 12937, Fort Worth, Texas 76116
 Rounder Records, 186 Willow Avenue, Somerville, Massachusetts 02144
 Sugar Hill, PO Box 4040, Duke Station, Durham, North Carolina Old Homestead, PO Box 100 Brighton, Missouri 48116
 Philo Records, The Barn, North Ferrisburg, Vermont 05473. □

MOVING?

Lowest Rates

Furniture — Pianos

Anywhere in USA

Rigging and Crane Service

24 Hours 7 Days a Week

Licensed & Insured

Danielle Movers, Inc.

J.D. Furst & Son

267-4079 or 566-5901

Spring Piano Liquidation Sale June 6 - June 21

\$99⁰⁰ and up

Everything Must Go!!

Rentals with Option to Buy 100's of Pianos

Steinways Mason Hamilins Chickering, Etc.

New Steinmahn Console

list price \$1595 including delivery & 12-year factory guarantee Rental with option to buy, \$100 down, \$50 per month

Reconditioned & Refinished Uprights starting at \$795**

Spinets Starting at \$595** Reconditioned Grands Starting at \$1495**

J. D. Furst & Son 186 Brookline Ave. Boston, Ma.

267-4079 or 566-5901

OPEN 7 DAYS A WEEK — 10 AM to 10 PM

New ATM31 Fixed-Charge Condenser

Road Tough Vocal Microphone

A great vocal microphone must do just two things:

1. Sound Fantastic.
2. Survive.

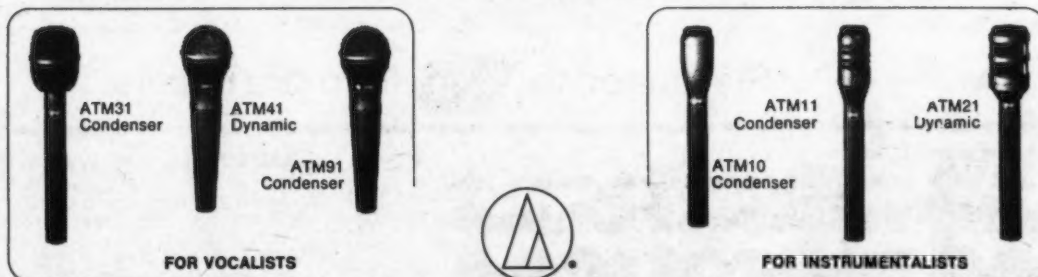
The New Audio-Technica ATM31 Vocal Microphone accomplishes both with considerable style. The sound is the direct result of new condenser technology from A-T. Our unique fixed-charge condenser element puts the electrical charge on the back plate rather than on the moving diaphragm. So the diaphragm can be made thinner, better able to react precisely to every vocal nuance.

The result is honest, very musical sound. Vocals with punch and clarity—a direct result of our frequency-aligned response. The ATM31 curve takes into account every element in the chain...voice, amps, and speakers. It's the same kind of sound you hear on the finest recordings, but delivered on the road, day after day, in concerts and club dates alike.

As for survival, take a close look at one example of ATM31 "Road Tough" construction: the windscreen. Not simply woven wire, but three layers of screen. A heavy outer wire mesh, a finer inner mesh, and finally a fine brass screen. All soldered firmly in place (others use cheaper epoxy, but it can get brittle and fail at absolutely the worst times).

Every other detail of the ATM31 is as carefully engineered for performance and long life. This is one vocal microphone which will stay new-looking and new-sounding long after others are showing their distress. Great sound in the real world. It's not too much to ask of Audio-Technica.

See the NEW "ROAD TOUGH" Artist Series Microphones now at your Audio-Technica Dealer.



audio-technica. INNOVATION □ PRECISION □ INTEGRITY

AUDIO-TECHNICA U.S., Inc., 1221 Commerce Drive, Stow, Ohio 44224.

lexicon

available at:

E. J. WURLITZER INC. fine musical instruments
 BOSTON 260 NEWBURY ST. (617) 437-1815
 FRAMINGHAM 100 WORCESTER ST. ROUTE 9 (617) 879-3590

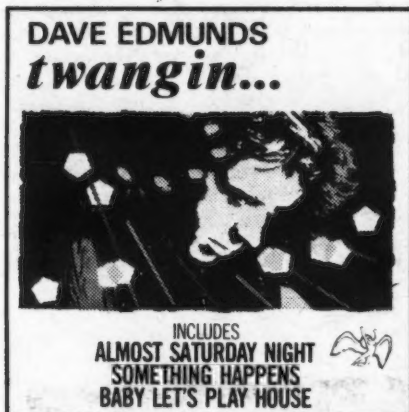
**good vibrations
good vibrations
good vibrations**

and



want to give you a chance to spend "Almost (every) Saturday Night" for the next six months at *The Paradise* to celebrate the release of Dave Edmunds new album:

"twangin..."



SS 16034

To register to win tickets for two to the Paradise very Saturday night for six months, drop off the entry blank below at any Good Vibrations location or mail to 441 Stuart St., Boston, MA 02116

Deadline for entry 12 noon, Monday, June 15. Stay tuned to for the announcement of the winner on Monday, June 15.

"twangin..."

Name _____

Address _____

Phone no. _____

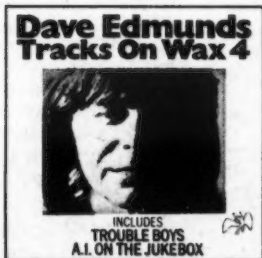
Age _____

**good vibrations
good vibrations
good vibrations**

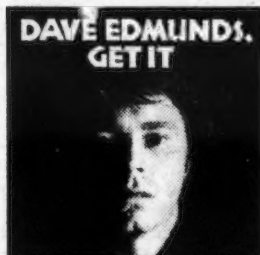
Check out the Dave Edmunds catalog



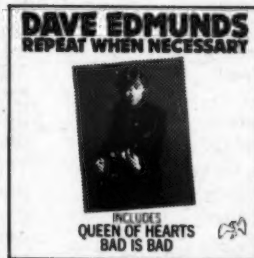
SS 16034



SS 8505



SS 8418



SS 8507

\$5.86 Album or tape
Available at all Good Vibrations locations

Stay tuned to for more details

RECORDS • TAPES • VIDEO

**good vibrations
good vibrations
good vibrations**

CANTON
Village Mall
Washington St.
828-4533

WALPOLE
Walpole Mall
Providence Highway
762-3323 668-3133

STORE HOURS:
Mon. thru Sat.
10 - 9:30

CHELSEA
Mystic Mall
Everett Avenue
884-8544

NEWTON
Marshall's Shopping Ctr.
Needham St.
969-3445



If you're looking for Pro Audio...



It's time to call PRS.



Professional Recording & Sound 1616 Soldiers Field Road Boston MA 02135

PRS
Professionals
helping
Professionals
(617) 254-2110